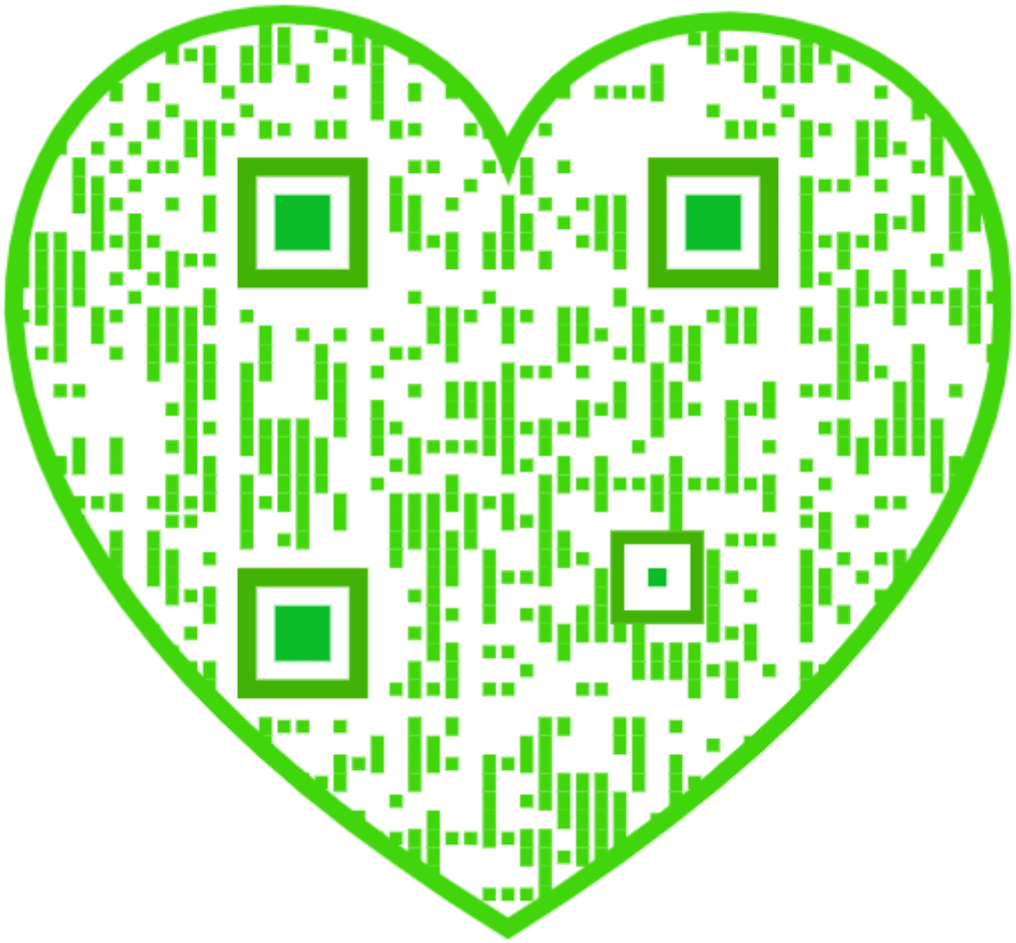

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# THE PACIFIC COAST ARCHITECT

A·MONTHLY·JOURNAL·FOR·THE
ARCHITECTURAL · INTERESTS

SAN FRANCISCO
CALIFORNIA

VOLUME NINE
NUMBER ONE

JANUARY, 1915

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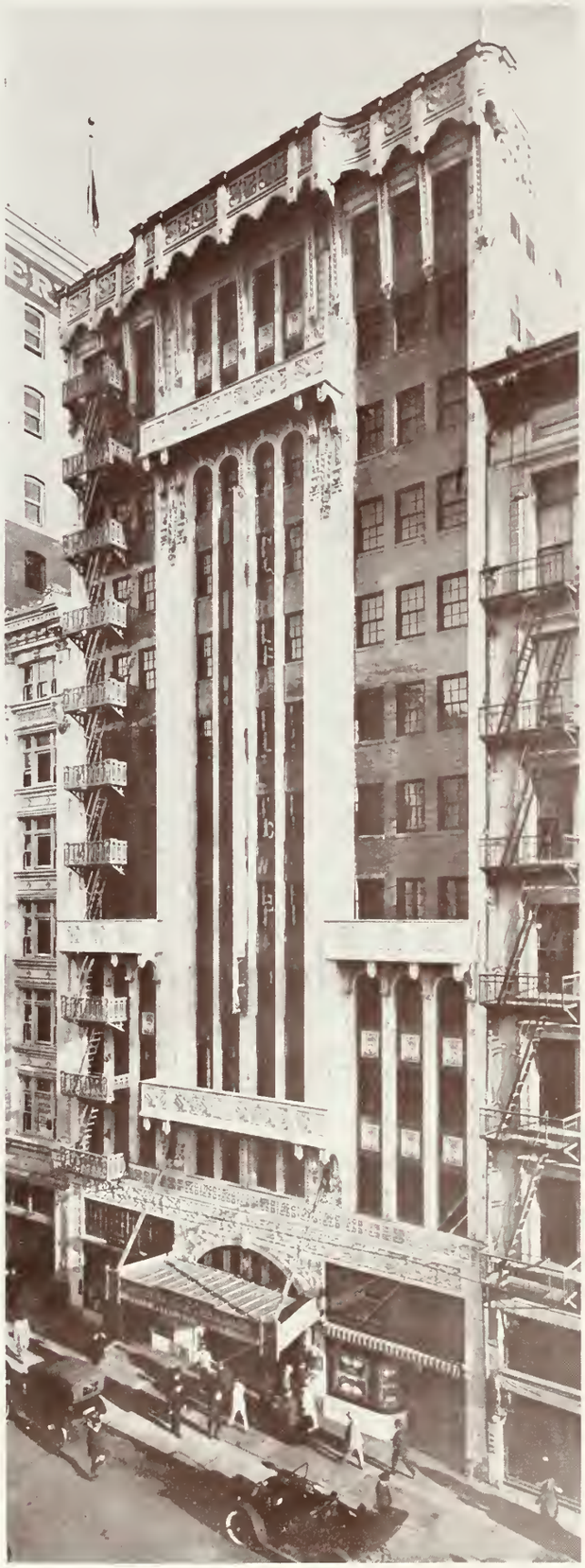

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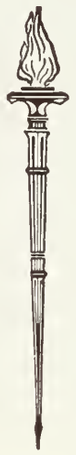

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# The Pacific Coast Architect

Volume IX — San Francisco, California, January, 1915 — Number 1

THE PACIFIC COAST ARCHITECT

J. A. Drummond - - - - - - - - - - Editor and Publisher

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The Editor will be pleased to consider contributions of interest to the readers of this publication. When payment for same is desired this fact should be stated. Self-addressed envelopes must accompany all such contributions.

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## EDITORIAL

### May You Have a Prosperous New Year

The year just closed has been anything but a good period, judged from a business standpoint. There have been many disturbing factors; troubled conditions that might have caused a panic in former years.

We wish to emphasize, however, the outstanding and wholly important fact adduced from the year's events, and that is the absolutely sound basic condition that pervades and undermines the whole fabric of American industries at the present day.

Business has been put to a most severe test, and yet it has overcome all obstacles. During the past three months, resumption of general business has been marked, climaxing in a most satisfactory holiday trade and presenting an outlook for future business that is not at all bad. Men of the business world in close touch with the situation, generally agree that the year 1915 will witness activity in all branches of trade throughout the United States, and this statement stands out distinctly as regards Pacific Coast affairs.

We extend to the members of the architectural profession and its allied interests our most hearty wish for their success during the New Year and express the hope that they may enjoy full health and everlasting happiness.

♠ ♠ ♠

### Brick Used for Tall Buildings

Tall buildings of necessity are framed of steel. No other building material has yet been found capable of performing the work required in buildings over moderate height and occupy so little space. After an extended use dating back to the Home Insurance Office building in Chicago as the first skyscraper, we place the steel frame at a high standard and should make it the type of construction best suited to all building construction of so-called permanency. Surely, it meets all conditions better than other framing materials and certainly gives results not otherwise obtained.

The manufacture of steel is now so accurately gauged and determined as to practically preclude any failure at the job. Its inspection may be extremely accurate and it has none of the chances taken with other materials during the erecting period. In the matter of fire, its protection is a question of deep concern. It should be surrounded by a material of known fire-resisting quality that it may serve to advantage.

For a long period of years, brick was used as the enclosing wall of the frame, and now, after its competitors have been given a trial, it stands as the safest and best material for the encasing walls. The thirteen-inch brick wall was used as a standard curtain wall, but to-day we find the 8½-inch reinforced brick wall used as a competitor to concrete. It is reinforced with vertical rods 24 inches on centers rigidly fastened to the steel frame. The brick work thus built in the vertical bay of a wall is given more stability, but there should be used good mortar, composed largely of cement and the bricks thoroughly bedded in the mortar to obtain the best results. Even using a hard brick with such mortar, this wall is the cheapest in price extant to-day.

Much comment has been heard regarding the value of this wall as a protection against storm waters striking its surface. This wall, laid up well, resists the water as well as any known material and does not crack and thus permit leakage, which is most difficult to remedy. Brick curtain walls are erected in much less time than other materials, and through its very nature of unit construction, is homogeneous in character.

View existing walls on steel frame structures and determine for yourself how they stand the wear after a few years of service. A careful inspection will reveal the fact that well laid-up brickwork excels in this position.

♠ ♠ ♠

### New Home for San Francisco Architects

The San Francisco Chapter of the American Institute of Architects announces that on January 1st it will move from the present location, 108 Lick Building, to 233 Post Street, where most suitable and convenient quarters have been secured. This announcement is intended for all visiting members of the profession as well as local architects. The new home of the Chapter is very centrally located, just off Market Street, in a modern building, and is certain to prove highly satisfactory.

# An Unusual Office Building

BY H. P. BUCKINGHAM*

The Federal Realty Building, illustrated in this number, presents, from an architectural point of view, some rather unique features and seems therefore to deserve to be described as unusual.

When it is stated that the site measures 8 feet 6 inches at the south or gore end, 37 feet at the north end, 100 feet on Broadway and 104 feet on Telegraph Avenue and contains only one right angle, it will be readily agreed that the problem of placing thereon a modern twelve-story office building would seem to present certain difficulties not often encountered in the ordinary run of architectural practice.

But, lest it be held by some that the difficulties of the performance are being unduly magnified, it may be quite frankly admitted at the outset that the very limitations of area were of the greatest assistance in determining the final plan.

At the very beginning, when pencil was first put to the paper, the most striking feature of the site, from the architect's viewpoint, was its inability to accommodate itself to any scheme which would provide a sufficient number of offices to make the venture reasonably profitable financially and still permit the very necessary public circulation.

So dire was the need of additional space that it was inevitable from the very outset that the bay window should enter the scheme as an essential feature.

With the addition of the space thus gained, most of the serious difficulties of planning disappeared, and the plan naturally took the form of a central corridor with offices on both street frontages; the gore end becoming an office with three exposures, the central corridor terminating at its entrance.

The elevators and stairway were placed on the north end of the building for the good and sufficient reason that, even had it been desired, there was no other place to put them without sacrificing space of far greater value, and at the same time breaking into the main roof with the pent-house construction.

Thus on what at first appeared to be an unsuitable site for the intended development evolved an arrangement which it is gratifying to note is satisfying the practical demands of its purpose.

The adoption of a Gothic treatment for the exterior seemed also to be the most natural development. The long vertical lines of the bay windows beginning at the second story belt course were terminated at the eleventh floor level, except the three bays at the gore end, in which portion it was deemed advisable to limit the height of the building to seven stories, mainly on account of the excessive wind stresses developed by reason of the extremely narrow base on which this part of the building rests, and also on account of the disproportionate cost due to the large amount of exterior wall in proportion to the floor space to be obtained.

A somewhat elaborate treatment of the three upper stories terminates in the steep pitched slate roof which conceals another floor devoted to the housing of two 2,500-gallon water tanks and the machinery for the two elevators, and obtaining its light from skylights.

The construction of the building is a steel frame resting on reinforced concrete footings. These footings run each and west; i. e., across the building, and are continuous in that direction, each footing receiving one column on each street frontage. It may be of interest to mention in passing that there is but one interior column in the building, all others being lot line columns.

The floor construction is of reinforced concrete in spans of approximately 10 feet 6 inches. A glance at the plan will show that the main supporting columns occur between alternate bay windows, a spacing of about 21 feet. Heavy spandrel girders between columns give support to the bay windows at each floor level and carry the load from one intermediate cross girder; the spandrel girders and transverse girders between columns being heavily knee-braced. The result is a frame of great stability. For the design of the structural steel work Mr. Walter Kelly and Mr. J. S. Nichol, who collaborated thereon, deserve credit.

A few words as to the equipment of the building may be of interest.

Limitations of space amongst other considerations decided the owners on the use of "street steam." This steam is brought into the building from the mains in Broadway and is utilized for heating and for furnishing hot water.

Many of the floors are equipped for the use of doctors and dentists, and each office on these floors has at its disposal both direct and alternating electric current, gas and compressed air, is fitted with a dental waste, and supplied, as are all the offices in the building, with hot and cold water.

The two elevators furnished by the Otis Elevator Company are overhead duplex-geared traction type, operating at a speed of 450 feet per minute. The elevator doors are equipped with the Randall door, operating device and threshold illuminators.

There is also a Cutler mail chute, the location and installation of which luckily presented no unusual difficulties.

All floors are covered with battleship linoleum.

The artificial lighting of the offices is semi-indirect. The The fixtures throughout were designed and executed by the English Company, of Oakland. The lobby fixtures and the exterior lanterns at the Broadway and Telegraph Avenue entrances are executed in bronze by the same company and deserve a special word of praise.

The exterior of the building is of semi-glazed terra cotta and the color is a very light buff.

The curtain walls are of concrete and the anchorage for the terra cotta is obtained by a lattice of steel bars fastened to the exterior of the concrete with galvanized iron anchors, to which the wrought iron anchors of the terra cotta were securely clipped, the whole of the work being backed up with brick and grouted solid.

Here again is evidence of economy of space, the concrete curtain walls being adopted on account of the lesser thickness permitted by the building laws. It must, however, be admitted that the work involved in obtaining the anchorage for the terra cotta was considerably increased thereby.

The corridor floors, the wainscot to door height and the stair treads are of marble.

The main lobby up to the spring line of the barrel vault is of buff Tavernelle marble, except for the base, which is of red Verona. The floor border is of yellow Tavernelle and the ground of white Columbia.

* Office manager of B. G. McDougall, architect of the Federal Realty Building.

The elevator fronts, the directory board, the window frames and main entrance doors and frames are of cast bronze and the doors are also of bronze.

The window frames and sash throughout the upper stories are of metal "Simplex" construction and the glazing of all sash is of plate glass.

The corridor doors are glazed with "Imperial" plate glass.

The interior finish throughout the offices is of West Coast mahogany.

It may be truthfully stated that the construction of this building has been of unusual interest to the public, for from the time when, what looked as if it might be the beginning of the frame-work of an ocean liner that had lost its way, reared its wedge-shaped prow above Broadway's sandy soil, right up to the completion of the work it has served the useful purpose of providing a topic of conversation to all and sundry who awaited a car at Fourteenth and Broadway.

This latest addition to Oakland's office buildings is due to the enterprise of Messrs. J. F. Carlston and A. J. Snyder of Oakland, who first conceived the possibility of obtaining the site and erecting an office building thereon. Later the Federal Realty Company came into being with Mr. Snyder as manager. For the desire of this company to give to Oakland another modern and well-equipped office building, and for its thoroughness in carrying this desire to fulfillment, the thanks of the community are due.

It would be impossible to refrain from tendering the thanks of the office to the owners, who gave it this opportunity, and to Mr. W. T. Veitch, whose services in the capacity of chief of construction were invaluable in the execution of the work.

# American Institute of Architects Convene

BY SYLVAIN SCHNAITTACHER

The Forty-Eighth Annual Convention of the American Institute of Architects in the city of Washington on the 2d, 3d and 4th days of December, 1914, will pass into Institute history as one of the most important gatherings held by that body.

The most impressive fact of the Convention was the colossal amount of work performed by the majority of the committees submitting reports, notably the Board of Directors, the Treasurer and the committees on Chapter Relations, Contracts and Specifications and Competition. Everyone interested in the progress of the architectural profession should read these reports when published with the Convention proceedings, as no summary can do them justice. President Sturgis' address was most inspiring and a plea for mutual co-operation in striving for the higher aims of the Institute.

The entire time of the Convention, with the exception of the banquet and conferring of the medal on M. Jean Pascal, was given up to the business of the Institute. There were no amusement features, such as sight-seeing, to take up the time of the delegates, with the result that the delegates and the committees labored with commendable earnestness. Nearly all committees held night sessions, which were extended into the early hours of the morning in order that the reports might be ready for the opening of the Convention.

The attendance was the largest of any convention, 147 delegates voting.

The committee report which brought forth the greatest discussion and which in substance recommended the incorporation of all Chapter members as Institute members, was that of the Committee on Relations with Chapters. This report contained a revised constitution and by-laws for the Institute and provided for a mode of election of Institute members and of a government for the Chapters, by which Chapter members would automatically become Institute members. While there is no doubt that this much-needed reform will be effected within a very short time, the report was referred back to the committee and the Chapters for further suggestions which would tend to eliminate some of the objections stated during the discussion.

The sum of $2,500 was voted for a survey and repairs to the Octagon. By resolution the Convention urged upon the profession the desirability of liberal support and aid in further extending the influence of the Institute Journal.

Mr. William B. Faville of the San Francisco Chapter was honored by being elected a Fellow of the Institute. The following officers were elected for the ensuing year:

President, R. Clipston Sturgis, Boston; First Vice-President, Thomas R. Kimball, Omaha; Second Vice-President, D. Knickerbacker Boyd, Philadelphia; Secretary, Burt L. Fenner, New York City; Treasurer, J. L. Mauran, St. Louis; Directors for three years: Charles A. Coolidge, Boston; Charles A. Favrot, New Orleans; Elmer C. Jensen, Chicago; Director for one year: John Hall Rankin, Philadelphia.

On Thursday, December 4th, the Institute Gold Medal was conferred upon M. Jean Pascal, "in absentia," at the building of the Pan-American Union. On behalf of M. Pascal, the medal was received by Ambassador Jusserand.

Mention should be made that the Institute's participation in the Lincoln Highway project was an interesting part of the Convention proceedings and also a subject for discussion at the banquet.

The matter of holding a convention in Los Angeles during 1915 was left in the hands of the Board of Directors.

In closing this article, two quotations are given as expressing the crystallized sentiment of the present administration of the Institute, and also of the aims which should inspire the individual members. The first quotation is from the President's address and the second from the conclusion of the report of the Board of Directors.

"As the institute recognizes and upholds complete and perfect service, so will the public, quick to appreciate good work, recognize what the Institute stands for. Let us not rest on promises; let us press forward to performance."

"A man should join the Institute in order to bear his part in upbuilding the artistic and ethical ideals of the profession. Does any one, whether Institute member or not, question the fact that the practice of architecture in this country is on a far higher plane artistically and professionally to-day than it was fifty, twenty or even ten years ago? And if that be the fact, to what other cause can it be due than to the combined efforts of those men, the country over, who have the highest regard for their profession, and to whom it stands for something more than the mere means of livelihood?

"The Institute has the same right to expect the support of the right-minded architect that the State has to demand the support of the right-minded citizen."

# First Presbyterian Church, San Diego

The Bible school has become, in recent years, the dominating factor in determining the requirements of an adequate and modern church plant. This is almost altogether due to the rapid growth and emphasis placed upon the Bible school as the church of the future. The housing and caring for all of the church organizations and activities is a matter of great importance.

Formerly our churches were content to allow the preaching services to suffice for almost all the needs of the adult membership, the Bible school being attended mostly by women and children was of secondary importance. A place in which to meet, usually the main auditorium, and a few class rooms in out-of-the-way places, were the general requirements. "The men and religion forward movement" of a few years ago and its further development into other organizations among adults, gave a great impetus to adult work in the Bible school. Large men's and women's classes were organized, and consequently with adults, mothers and fathers, attending the Bible school, more attention was given to the children, and they, too, became more frequent visitors and Bible schools all over the land grew and multiplied very rapidly.

This rapid growth brought forth many problems to be solved, new methods of organization had to be introduced, some means for systematic study must be arranged; the graded school was inaugurated, pupils were arranged in classes and graded according to age, size and ability and further grouped into departments, until now, the modern graded school has three departments: elementary, secondary and adults. The elementary department consists of the beginners, primary and junior grades; the secondary department into intermediate and senior grades, and the adult department into but one grade, all those over twenty years of age.

To analyze the requirements for such a plan, beginning with the elementary department, the beginners need a small auditorium in which to meet, and it is sufficient for all of their work. The primary grade needs an auditorium somewhat larger, and in addition class rooms, depending on the size of the school. The junior grade needs a still larger auditorium and a larger number of class rooms than the primary. In the secondary department are two grades, intermediate and senior, both of which need an auditorium and class rooms. The adult department needs an auditorium and plenty of large class rooms completely inclosed, or in other words, no curtained class rooms. Then, too, men and women, young men and young women, have grouped themselves into organizations for more effective work and the cultivation of the social life of the church. For these some place in which to meet, play, and serve banquets, etc., for about the church all church activities must center.

From this analysis of the requirements of a modern Bible school it is not unreasonable to conclude that many congregations find their buildings inadequate for a graded Bible school, for now in place of one auditorium serving the double purpose of church and Bible school, it is found that the new order of things require no less than five auditoriums for the Bible school alone, one of which may be the church auditorium. The requirements of the church has undergone little change except as to size.

With this brief description of a modern church plant the problem of solving the plan for the First Presbyterian Church of San Diego is before us, and we shall see how the architect and the Building Committee succeeded in reaching the ideal.

The building occupies a half block, with streets on three sides. The principal facade is to the south and the ground slopes very precipitately toward the south and west, a condition that made the second floor of the Bible school easily accessible from the street and removed the children's entrance away from the other entrances, they usually departing earlier than the general school.

A deep ravine traversed the lot diagonally. The streets on all sides had been made by a deep fill and the lot in general was already a deep excavation, in excess of the depth required for the finished basement floor. From the outset it was proposed to build two buildings, namely a church and Bible school building, surrounding a court. The court already being excavated far below the sidewalk, it seemed a happy solution to make the court floor and basement floor of both buildings on the same level, opening the doors and windows to the basement upon this court, giving the maximum amount of light and ventilation to these rooms, which are usually dark and objectionable.

The Bible school building has in general three floors, basement, first or main floor, and second or gallery floor. Owing to the grade of the street, the second floor is reached by a short flight of stairs from the street, and upon this floor the children's or elementary department is placed. This department is separated from the secondary department on main and second floor by a wide corridor, the better to deaden the sound for singing in the different departments.

Now, taking the departments in their order, we shall consider first the elementary department. This, as we have noted, is divided into three grades—beginners, primary and juniors. The beginners' auditorium is placed near the street, on the sunny side of the building. The room is well lighted, equipped with sliding blackboards, so work may be left upon the boards while others are used; cabinets, burlap dados, for pinning pictures, etc., thereto. No other room is needed by this grade. On the same floor and adjoining thereto, entered from the corridor, is the primary auditorium, somewhat larger than the beginners' and likewise equipped, but having in addition a battery of ten class rooms. These class rooms are placed between the Bible school building and the church proper and forms the inclosure to the court on the north side. A corridor is sandwiched between the class rooms and they are abundantly lighted from the south or court side and from the rear of the lot. The corridor has a stair hall on the church building end with stairs communicating with all floors, the court and the gallery and main floor of the church.

The other grade of this department, the juniors, is placed on the main floor directly under the beginners and primary auditorium and is very much larger than either of these and has an additional number of class rooms, ten under those of the primary and four more on the side of the auditorium. In the junior grades the classes are usually more numerous, hence the increase in size of the auditorium and the larger number of class rooms. All of these auditoriums and class rooms are heated and ventilated.

Referring now to the requirements of a modern Bible school plan, it will be found that the elementary department is complete in all its appointments, having an auditorium for each of the three grades and class rooms for the primary and juniors.

Taking the next in order the secondary department, which includes the intermediate and senior grades. These

(Continued on page 29.)

Photo Gabriel Moulin

South Gore Elevation, Federal Realty Building, Oakland

Benjamin Gear McDougall, Architect, San Francisco

West Elevation, Federal Realty Building, Oakland
Benjamin Geer McDougall, Architect, San Francisco

Photo Gabriel Moulin

Detail at Gore Elevation, Federal Realty Building, Oakland
Benjamin Geer McDougall, Architect, San Francisco

Photo Gabriel Moulin

Photo Gabriel Moulin

Detail of Upper Stories, Federal Realty Building, Oakland

Benjamin Geer McDougall, Architect, San Francisco

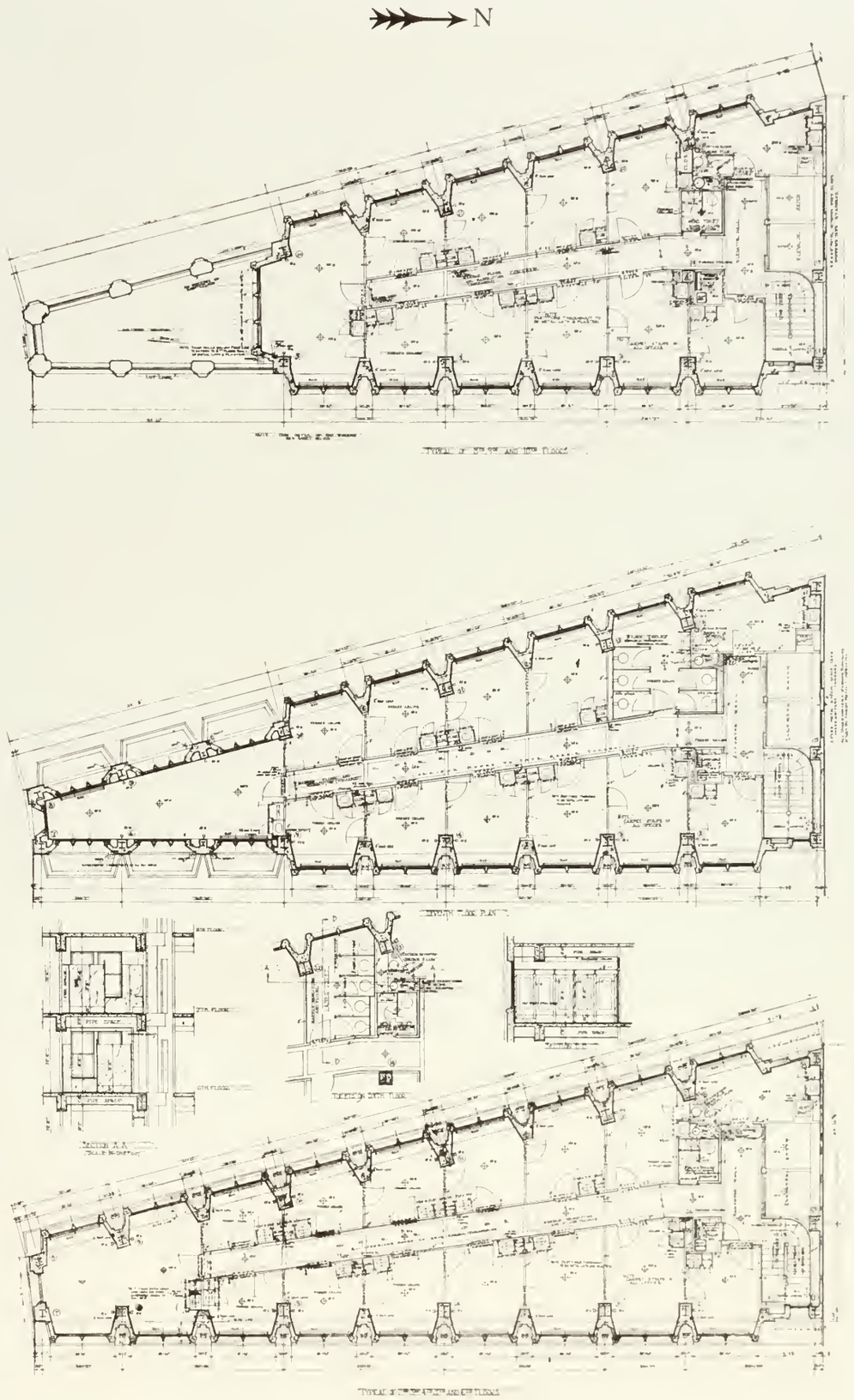
Main Lobby

Photo Gabriel Moulin

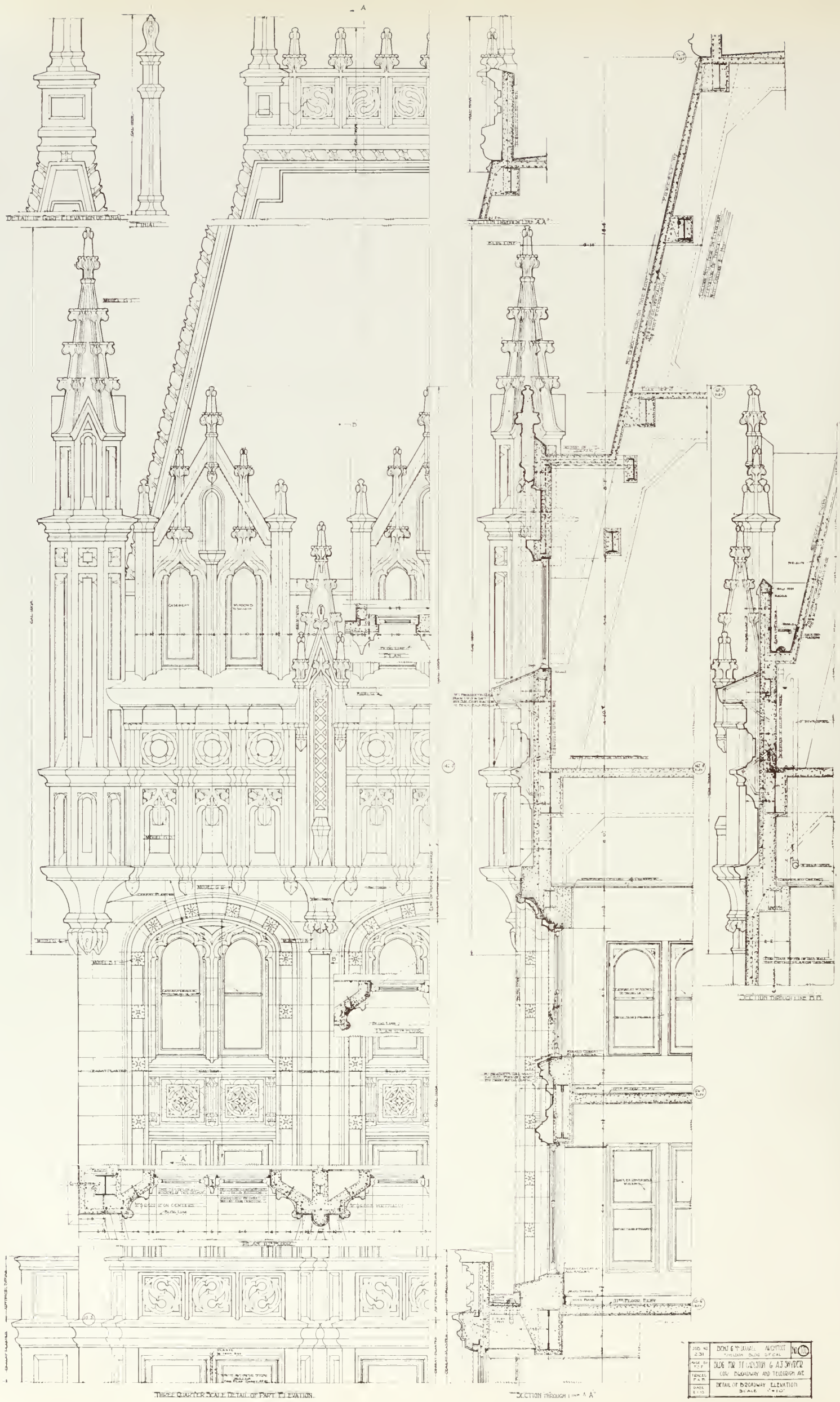
Broadway Entrance and Stores

Federal Realty Building, Oakland

Benjamin Geer McDougall, Architect, San Francisco




Floor Plans, Federal Realty Building, Oakland
Benjamin Geer McDougall, Architect, San Francisco


DETAIL OF CORE ELEVATION OF FINIAL
FINIAL
SECTION THROUGH LINE A A
SECTION THROUGH LINE B B
THREE QUARTER SCALE DETAIL OF PART ELEVATION.
SECTION THROUGH LINE A A
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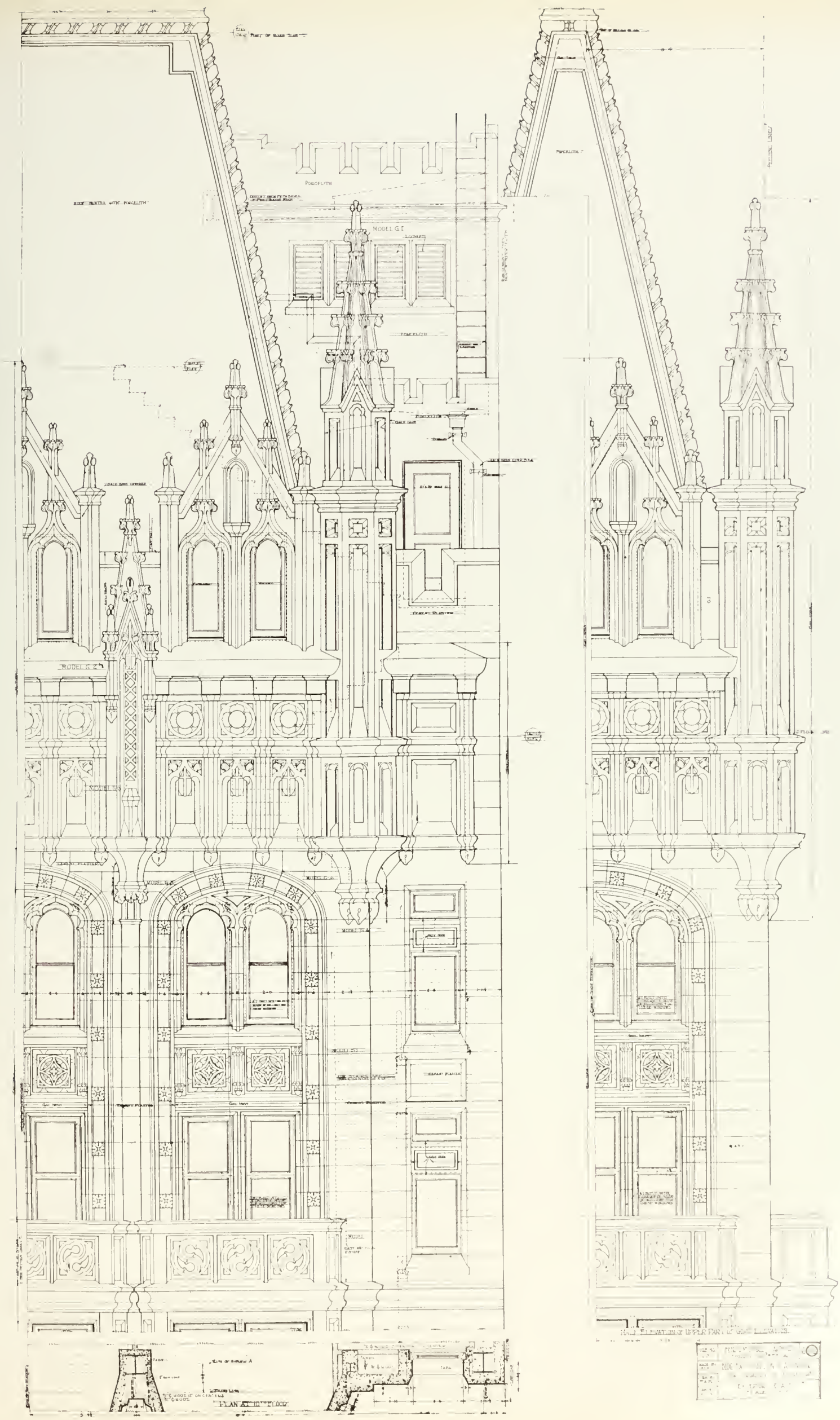
COR. BROADWAY AND TELEGRAPH AVE.
DETAIL OF BROADWAY ELEVATION
SCALE 1"=1'-0"

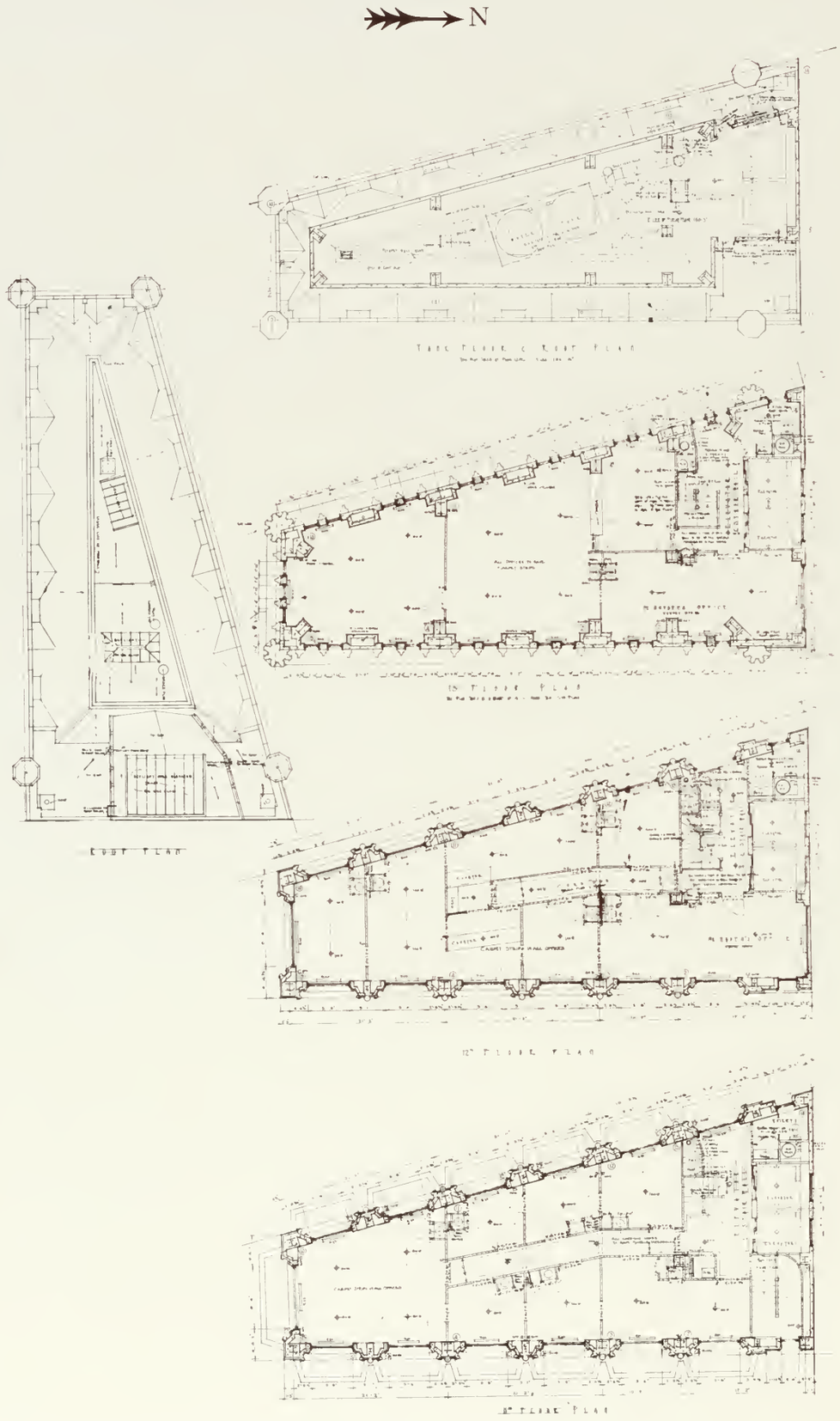
Detail of Portion of Broadway Elevation, Federal Realty Building, Oakland

Benjamin Geo. McDougall, Architect, San Francisco




Exterior Details, Federal Realty Building, Oakland

Benjamin Gear McDougall, Architect, San Francisco




Floor, Tank-Floor and Roof Plans, Federal Realty Building, Oakland

Benjamin Geer McDougall, Architect, San Francisco

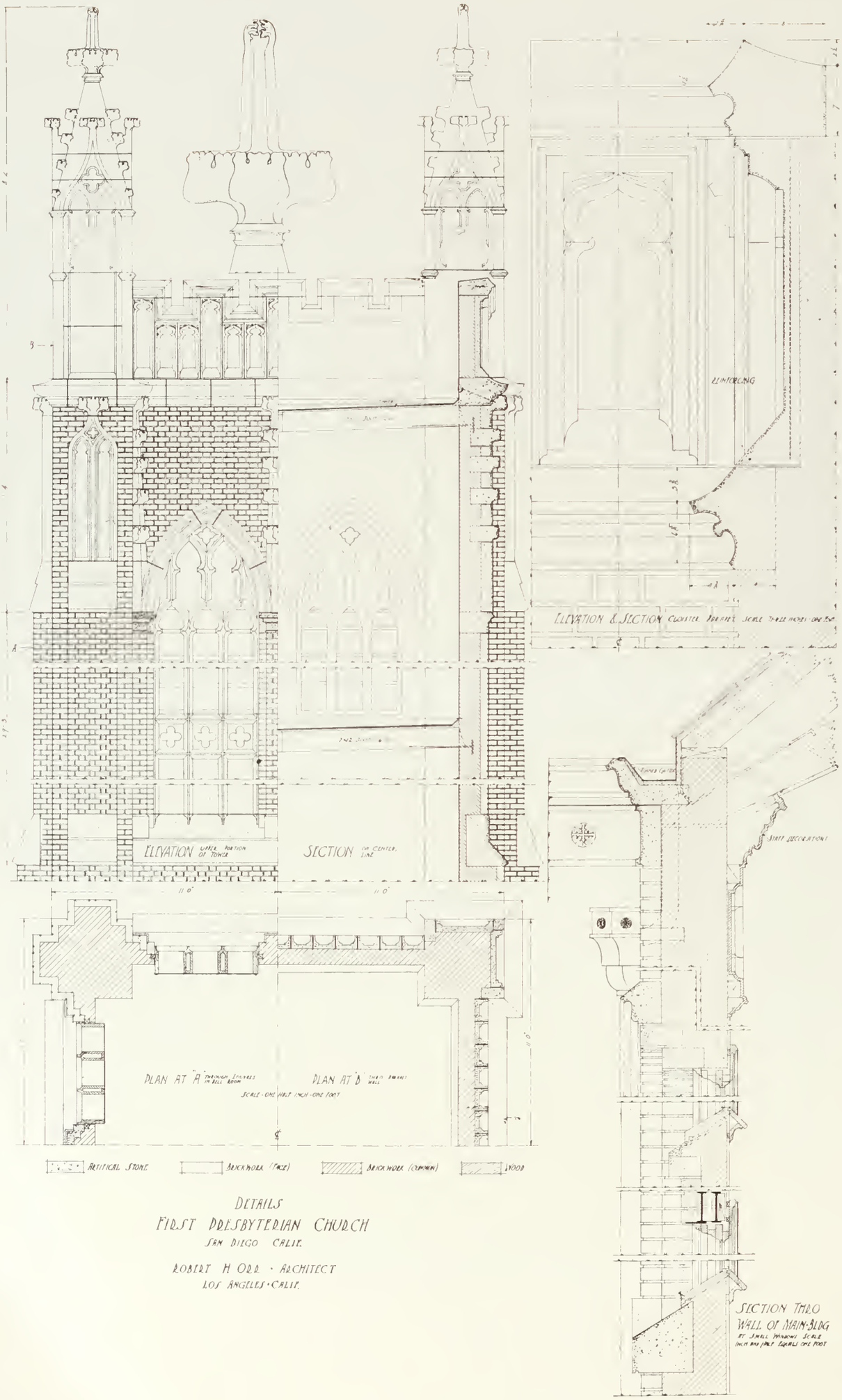
View from Southeast, First Presbyterian Church, San Diego
Robert H. Orr, Architect, Los Angeles

Detail Entrance, Sunday School Building

View in Main Vestibule

First Presbyterian Church, San Diego
Robert H. Orr, Architect, Los Angeles

View from Southwest, Sunday School Building in Foreground; First Presbyterian Church, San Diego
Robert H. Orr, Architect, Los Angeles



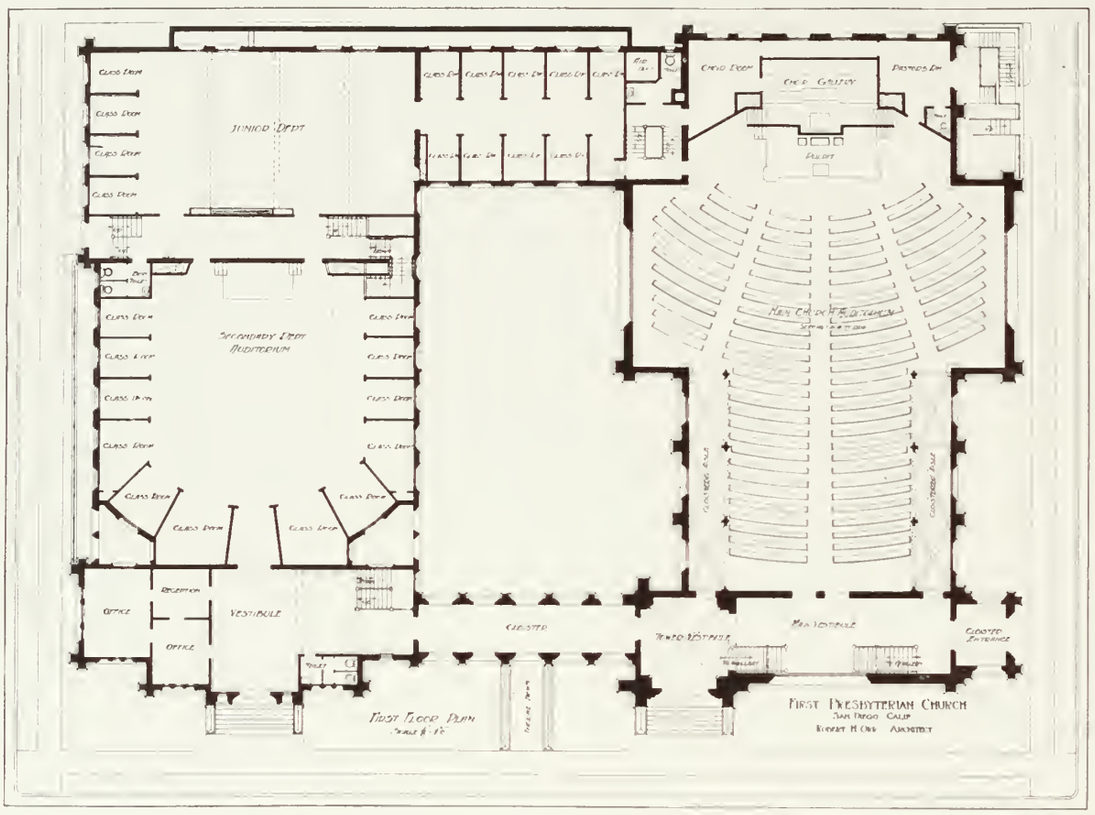

Details, First Presbyterian Church, San Diego
Robert H. Orr, Architect, Los Angeles

Looking Toward Pulpit

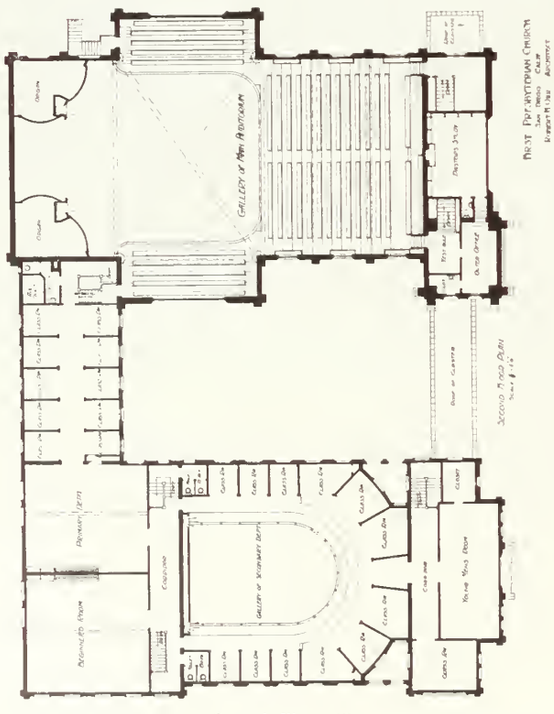
View from Pulpit Toward Entrance

First Presbyterian Church, San Diego

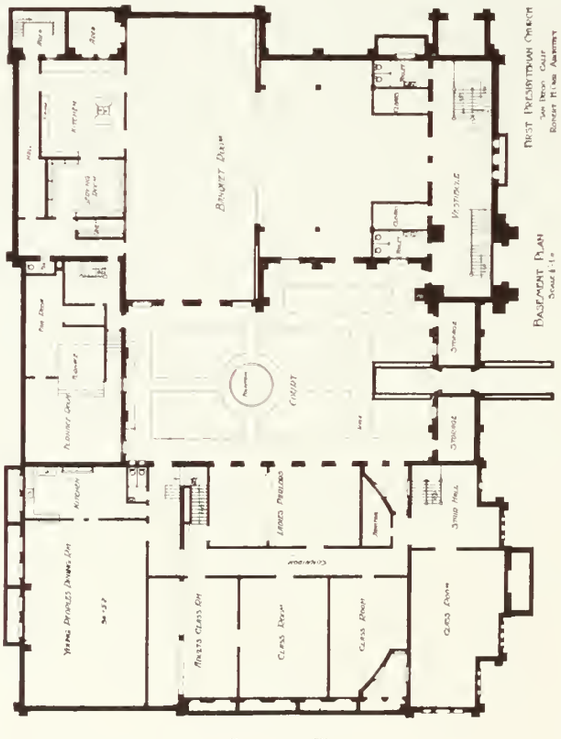
Robert H. Orr, Architect, Los Angeles




First Floor Plan




Second Floor Plan




Basement Plan

First Presbyterian Church, San Diego
Robert H. Orr, Architect, Los Angeles

(Continued from page 12.)

are placed upon the main floor and have a gallery surrounding the auditorium on three sides. On the three sides of this auditorium are arranged the class rooms, all with exterior light and ventilation, twelve upon the main floor and a like number in the gallery. Each have built-in blackboards and are heated and ventilated. The requirements, however, call for two auditoriums and here we have but one. This is a compromise: senior classes are usually few in number. These are the high school students, usually apt to stay away from the Bible school and seek other social life; later, however, many return as adults. The architect and committee also deemed it best to have one large auditorium in which the whole school might assemble together to participate in occasional and annual exercises. The whole secondary department is therefor accommodated in one auditorium. This department is reached from the main vestibule and also connects with the other departments by the corridor between the same. Near the main entrance is a suite of three offices for the superintendent of the school and secretaries. Over the main entrance and offices on the second floor are a couple of large class rooms for organized classes.

The third department of the school, the adult grade, has six large and spacious class rooms, besides other available places for classes, all of which are in the basement. Remembering that the court floor is on the same level as the basement floor, this word "basement" should lose part of its chilly feeling, for basements seem to forebode dark and gloomy places. The rooms away from the court have deep areaways and the windows are large and the rooms well lighted.

The requirements for this department call for an auditorium. Two places are available: the young people's banquet room in the basement and under the junior grade auditorium, or the general banquet room under the church proper, and which is the largest room in either building aside from the church auditorium. It is just across the court on the same level and is easily accessible.

Thus it will be seen that this plan approximates the requirements of an ideal or modern Bible school to within one auditorium in the secondary department; that of the senior grade, and which may be accommodated by the large room over the entrance and referred to as a class room for organized classes.

This school plant has a working capacity of twelve hundred pupils. The maximum may be fully twenty-five per cent greater. The social requirements, aside from parlors, auditoriums and class rooms, are supplemented with a banquet room in the basement of the Bible school building, exclusively for the young people of the church. This has a kitchen with kitchen conveniences. In addition to all this, the entire basement of the church is arranged for a divided banquet room to meet the needs of the entire congregation on special and annual occasions. This banquet room has a spacious kitchen and serving room with conveniences that would do justice to a good hotel.

Throughout the building special attention has been given to conveniences and the location of toilets and lavatories to serve all departments. Sanitary drinking fountains are placed in all corridors and vestibules.

The court, being sunk below the street level, is reached by an incline under the cloister across the front connecting both buildings. Stairways lead from this court to all departments of the building. Arrangements have been made to cover this court with a canvas canopy in summer weather and lights are provided in the exterior walls.

The church is cruciform in plan. The main entrance is directly under the tower, with entrances from the cloister leading from the Bible school building and the cloister on the street corner. Over the main entrance and back of the church gallery is the pastor's study and office, spacious and well lighted from the large window in the front, remote from the activities of a great church life, where studies and meditation may be pursued without interruption.

The church has a total seating capacity of fifteen hundred on the main floor and gallery. It is finished in quarter-sawed white oak and has a richly timbered trussed ceiling. The organ is divided and the choir is placed near the rear wall on the main axis; this being done to obtain a length consistent to the height in considering acoustic properties.

Special attention has been given to the electric light fixtures. They are all of special design and well executed.

The art glass deserves special mention. The subjects of the two large transept windows are "The Rich Young Ruler" and "The Sower," and are beautifully executed, blending with the interior decorations.

The building is heated and ventilated throughout, in part by a dual system, with steam radiators and forced-draught ventilation.

The exterior is faced with brown brick and large raked-out mortar joints. The trim is art stone and the roof is covered with green slate.

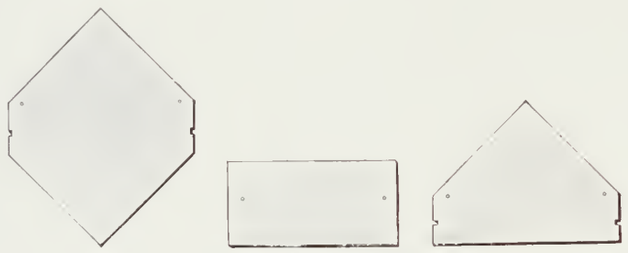
Utility has been the dominating consideration throughout, but art has not been neglected. The tower has pleasing proportions and the whole ensemble is interesting in its perspective. It is a monument to its builders, a church which few congregations can ever hope to excel on account of its magnitude and equipment for Bible study.

# The Perfect Fire-Proof Roofing

From its most primitive form, even as seen in the straw thatched hut, roofing has been a potent subject, considered by every one who has contemplated a roof for building. Slate was first used, followed by ready roofing, and the cheapest slag and felt forms. Some of these roofings are good, and there many that are not good. When one considers the small cost of a roof, as compared to the entire cost of constructing the building, and does not overlook the very important fact that the life of the building depends to considerable extent on the material used in the roof and its construction, it is easily seen that a little thought along this line is apt to result in profit.

Getting right down to facts, the best roofing is by far the cheapest in the end, and the best construction of a roof is also the chapest. A prime fire hazard in most American cities of any consequence, in which the mercantile center is usually surrounded by residence districts, constructed almost wholly of wood, is the latter class of building. The specific features of fire hazard in the wooden residence, and a special and particular menace, not only to adjacent buildings, but to other wooden buildings also possessing this menace, even when separated by wide open spaces or fire barriers in the shape of intervening fireproof structures, is the wooden shingle.

It is not necessary to dwell at length on the menace of the wooden shingle. It is well known that burning shingles can be carried great distances by the wind or



The exact shape of French Method shingle, and the two starters used with it.

draught of a conflagration, and when they alight in their turn upon other dry shingles the fearful havoc that results. San Franciscans in particular well know this menace. Other cities have felt the disastrous effects of the wooden shingle. Recent and widespread conflagrations have refuted the argument that shingle roofs are safe enough "outside of conflagration areas." On numerous occasions we have recorded in the columns of this journal accounts of the destruction of sections, and even whole cities by the firebrands of a fire. But this alone does not cover the only objection to the use of shingle roofs. Authentic statistics tell us that there is not a day in the United States or Canada that someone's home is not destroyed, or the roof burned off from the ignition of its wooden shingles by sparks from its own chimney.

The foregoing is only mentioned as a reminder of the fearful characteristics of such construction. The principal object of this article is to call attention to a form of roofing primarily designed to replace the ordinary roof coverings, the merits of which have been found to be such that its use as extended through all classes of work, where it has supplanted the materials heretofore commonly in use.

We all know asbestos shingles, which, when properly applied, will generally outlast the lifetime of the building;

The French Method of using three starters.

that this sort of roof construction is rapidly taking the place of all other materials is shown not only in its almost universal use by the great railway systems of the country, but by many institutions, public schools and churches, and private estates. The benefit and economy of this type of roofing has also been realized by the United States Government and by architects in general the world over.

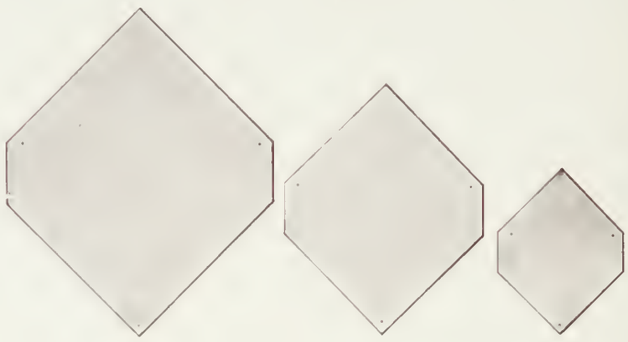
The great invention covered by L. Hatschek's re-issued patent No. 12,594 under date of January 15, 1907, for a fireproof building material composed entirely of asbestos fibre and hydraulic or Portland cement, marks an epoch in the building industry and a new birth in the matter of fire protection, so far as fireproof construction is concerned.

Asbestos, or mineral flax, as it is often called, from the peculiarity of crystallizing in fibres instead of in ordinary crystals as is the usual case with mining methods, and hydraulic cement have been known from earliest times as among the most refractory of substances. Some old Greek and Roman remnants of antiquity composed largely of hydraulic cement remain witnesses of the everlasting quality of this material. Exposed to the elements for unnumbered centuries, asbestos fibre has withstood deterioration.

It is evident, from the well-known qualities of these two well-known materials, that nothing could have been selected that would have been more fireproof, indestructible, everlasting, than asbestos fibre and hydraulic cement as raw materials, from which to prepare a permanent building material as derived through asbestos shingles and asbestos building lumber.

The resistance of these shingles to blow, flexion, tension, etc., is very surprising. They may be punched, filed or worked generally, with the greatest ease. They are sufficiently elastic to allow of marked tension, due to vibration, expansion, contraction of surrounding parts, wind pressure, etc., without cracking or breaking in any manner.

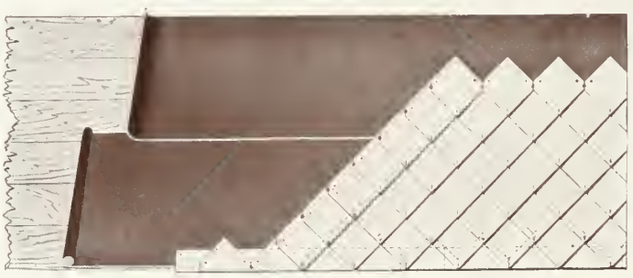
Keasbey & Mattison Co., of Ambler, Pennsylvania, factors for asbestos "Century" shingles, sheathing, etc., report the most gratifying success of these materials. The company has received endorsements by the Government and municipal architects for asbestos "Century" shingles



Three sizes of shingles for application according to the French Method.

as a standard roofing material for public works. It has letters from foreign architects, particularly French and German licensed architects, who have endorsed asbestos "Century" shingles for roofs.

The asbestos "Century" shingle may be likened to any other concrete construction, the asbestos fibre being substituted, in the case of the shingle, for the reinforcing which is ordinarily used in other forms of cement structures. The reports of the United States Government indicate that hydraulic cement continues to crystallize for a period covering several decades, during which time it is constantly becoming stronger and harder. It is claimed that no building will descend to cheapness or mediocrity



The French Method of using two starters, which is the most common practice.

through the use of asbestos "Century" shingles. They are made for protection; they are made to last, and to obtrude as little as possible on the general type or lines of the building on which they are used.

The standard thickness of the asbestos "Century" shingle is a trifle over one-eighth of an inch,—about five thirty-seconds. The manufacturers can, if sufficient time be given, produce a shingle just double this thickness to carry out any particular idea or specification of the architect. An expedient frequently adopted by architects to

Roof showing the applied Honeycomb effect.

obtain a more pronounced shadow effect of "texture" is the application of the French method shingles according to the honey-comb effect. As illustrating the French method, we herewith reproduce several cuts which show the French method of application. The French or diagonal method of application can be used on nearly every class of structure where there is sufficient pitch of roof for the ordinary use of wooden shingles or natural slate. An advantage secured by applying asbestos "Century" shingles in this manner is the reduced cost of the amount of material and its application; reduced weight of the completed roof and the variety and beauty of design which may be secured. Shingles may be cut or sawed, shaped to fit around dormer windows, chimneys, etc., without fear of injury to those surrounding them.

With these good features is combined the absolute unalterability of the shingles, their economy of application and maintenance, their fire-proof qualities, their toughness and elasticity. It is not to be wondered at that they make the best roof covering ever produced, either of natural or manufactured roofing material. We herewith give architect's specifications for the asbestos "Century" shingles, to be applied over a tightly sheathed roof in the French or diagonal method:

**Sheathing**—Roofing purlins and trusses are to be covered with well-seasoned boards not more than 9 inches wide, tongued and grooved, well spiked to the rafters.

**Felt**—Over these boards lay 1-ply slater's felt, tacked on with 4-inch lap, and on hips and valleys with at least 1-foot lap.

**Asbestos "Century Shingles"**—Over the felt, apply Asbestos "Century" Shingles, Newport Gray, as manufactured by the Asbestos Shingle, Slate and Sheathing Co., according to the "French" or Diagonal Method, as follows, to-wit: A cant or furring strip not less than 3-16 inch thick and one inch wide (lath will do) to be nailed flush with the lower edge of roof board to give the Asbestos "Century" Shingles the proper cant, then apply one course of No. 16 Newport Gray Asbestos "Century" Shingles end to end laterally, overhanging the eaves 1½ inches to 1¾ inches, over which one course of No. 46 Newport Gray will be applied, entirely covering the No. 16 to break joints. Starter No. 35 Newport Gray to be laid over this, exposing one-half the lower double course, as shown by detail on manufacturers' print known as No. 21,119. Balance of roof to be covered with No. 3 Newport Gray, 16 inches by 16 inches, laid diagonally as directed and exposed 13 inches by 13 inches to the weather. Each shingle to be nailed with two 1¼-inch galvanized-iron needle point nails as indicated by the nail holes in the shingles, and the No. 3 to be fastened down at the tip with the patented "Storm" nails, as shown by detail on manufacturers' print known as No. 1490. All No. 3 shingles to be laid showing diagonal lines on a 45 degree angle with eaves. Hips and ridges to be covered with Asbestos "Century" Ridge and Hip Roll, same to be properly flashed and fastened in place to hip or ridgepole of sufficient height, rabbeted to fit hip or ridge, with regular copper fasteners made for this purpose. All hips and ridges to be made water-tight previous to the application of the Ridge Roll, as per B. P. 1525.

The Great North Plant of the Keasbey & Mattison Co., devoted to the manufacture of Asbestos "Century" Shingles, Asbestos Building Lumber, Asbestos Corrugated Sheathing, etc.

**Flashing**—At all hips, valleys, chimneys, and against all abutting side walls, except as otherwise specified, flash and counter-flash with each course of Asbestos "Century" Shingles, using .....

**Alternate Flashing**—For a distance of .... inches from eaves, hips, valleys, chimneys, abutting side walls, etc., lay the Asbestos "Century" Shingles in elastic (slater's) cement, and at all such hips, valleys, chimneys, and against all abutting side walls, except as otherwise specified, flash and counter-flash with each course of Asbestos "Century" Shingles, using .....

## INDUSTRIAL INFORMATION

The Gould Storage Battery installation in the Hobart Building, San Francisco, was designed before the erection of the building was commenced, and it is a very good example of what can be done with a storage battery in connection with an isolated lighting plant in a modern office building. The use of a storage battery was indicated on account of the fact that electric elevators were used. In case the three elevators installed in the Hobart Building should operate at the same time there would be thrown on the plant a load five times as great as the maximum capacity of the generating plant. This load is thrown on in an infinitesimal fraction of a second, and, with the present installation, is handled so that even a flicker of a light is avoided.

On account of this fluctuating load and the inefficiency of generators operating under low load factor a storage battery installation was specified by the architects of this building, Willis Polk & Company, and after a thorough investigation of similar installations of the Gould Storage Battery Company the contract was awarded to them.

The storage-battery installation consists of 116 cells type O-511, having a capacity of 200 amperes for one hour at approximately 240 volts, together with a "Gould" C. E. M. F. regulating booster, three-unit set, having a maximum capacity of 600 amperes at 60 volts. The operation of this storage battery installation resulted in the following improvements in service over an installation of adequate size without a battery:

1st—The fluctuations in load were equalized by the battery, the battery discharging when the load demand was heavy and charging when the heavy load fell off, thereby maintaining practically a constant load on the generators. This load is maintained constant within 5 per cent plus or minus; that is to say, if the regulation is set for 200 amperes, the maximum fluctuations is load on the generators would be between 190 and 210 amperes.

2nd—Due to the load on the generators being maintained constant, it was found that one 35 k. w. unit would carry the load during the greater part of the day, an additional unit of the same size being necessary for lighting purposes, during the winter only, for a few hours each day.

3rd—As only one generator was required to be used and as the load was kept practically constant on this at the point of maximum efficiency, the oil consumption per k. w. hour was very much reduced.

4th—On account of the ideal conditions under which the generators operated, the voltage regulation was absolutely perfect and no complaints possible.

5th—The entire plant is shut down each night between 7 p. m. and 7 a. m., the storage battery supplying the electricity necessary for the night run. In this way the cost of the electric service from the city supply is entirely eliminated.

6th—As the battery is discharged during the night and has to be charged the first thing in the morning, this gives a heavy load on the machine in the morning and furnishes abundance of exhaust steam for heating at the time it is most needed.

7th—After the heavy load goes off at about 5 o'clock in the evening, the completion of the charge of the battery to carry the night load supplies a full load to the generators until time to shut down, thus maintaining the high efficiency of the plant.

8th—In case of accident to the generator plant the battery will carry the entire load for about three quarters of an hour, giving ample time to put another generator set or boiler in service.

9th—Operating the plant by one generator unit alone, which the storage battery installation made possible, give one unit in reserve and makes shut downs of any duration impossible.

10th—One of the greatest advantages of the installation is that, due to the steady load on the entire plant, it is possible to study the operating conditions of each part of the system under steady full load conditions and thus work out the maximum efficiency possible by tuning up the whole plant.

11th—Due to the improvements in efficiency and economy above set forth, a considerable saving in cash is effected each month and it is estimated that this saving will pay for the battery installation in three years' time.

This plant has now been in operation for three months and has satisfactorily met all the conditions imposed upon it.

The Boston Varnish Company is the exclusive maker of high-grade finishing varnishes, and market these products under the brands of Kyanize, which is distributed through representative jobbing houses on the Coast, the entire western business being done through the San Francisco office, which is a direct factory branch. This is located at 311 California Street.

Architect Sylvain Schnaittacher, who has maintained offices in the First National Bank Building for some time, will move to 233 Post Street shortly after the first of the year.

John T. Kerr and E. T. Root, architects, Portland, Oregon, have formed a partnership under the firm name of Root and Kerr, Inc., and will maintain offices at 405 Henry Building, Portland, Oregon.

Architect John Parkinson, of the firm of Parkinson & Bergstrom, recently left for Boston, accompanied by his wife and daughter, in which city his son is attending college. Mr. Parkinson was present at the American Institute of Architects, held in Washington, D. C. He is expected home during the early part of January.

Architect E. E. McClaran, of Portland, Oregon, arrived in San Francisco the latter part of December as a member of the Elks' Committee of the northern city which is to dedicate the Oregon Building at the Panama-Pacific International Exposition. Mr. McClaran will go on to Pasadena to visit the Rose Carnival in that city before returning north.

The Muralo Company's Concrete Cement Coating has found favor with the Bureau of Architecture in the City Engineer's office of San Francisco, this material having been used in painting the trolley poles, the interior of the Geary Street car barn, and the exterior of the Central Fire Alarm Station, and was specified for both the interior and exterior of the new San Francisco car barn, for which contracts were recently let.

J. Llewellyn, Oakland, executed the contract for the painting work on the Federal Realty Building, Oakland, the interior finish of which has been pronounced a most excellent piece of work. The firm of J. Llewellyn Co. has secured some of the biggest painting contracts ever let in Oakland and San Francisco, and in the vicinity tributary thereto. An example of this company's first-class work is also seen in the recently completed St. Ignatius' Church of San Francisco.

N. Clark & Sons furnished all Terra Cotta for the exterior of the new Federal Realty Building in Oakland, consisting of the entire two facades. Matt Glazed Terra Cotta was used. We show illustrations of this building in this issue, and it can be readily seen that the Federal Realty Building has resulted in one of the handsomest terra cotta jobs in this vicinity. This particular work has created much interest for the admirable qualities of this product, and the building is a source of much pleasure to the citizens of Oakland.

The McCurdy-Miller Co., Van Nuys Bldg., Los Angeles, designed and executed the lighting fixtures of the First Presbyterian Church, San Diego; Robt. H. Orr, architect. This installation stands out as a notable example of the successful handling of the lighting of a large interior,—successful both from the standpoint of good lighting and of artistic design. Having a well-equipped, modern factory, the McCurdy-Miller Co. fixtures are the products of the best methods of manufacture and highly skilled workmanship.

Berry Bros., Detroit, Mich., are to be congratulated upon the publication of a high-class newspaper, which circulates among the members of its various distributing offices. It is entered at the Post Office as "good stuff affiliated with the optimistic party." The Christmas issue, just at hand, bears a foreword by J. S. Stevenson, General Manager, in which his most kindliest thoughts for a happy and successful New Year are extended to all readers. We notice in this issue a very favorable testimony from Architect C. H. Crane of Detroit on the adaptability of this Luxeberry White Enamel and Varnishes for interiors of motion-picture houses. The Palace Theater, of Detroit, a magnificent edifice of this sort, plans for which were prepared by Mr. Crane, was finished throughout with the Berry product.

Hoffman Heater Company enjoyed a most satisfactory amount of business during the month that has just closed. This firm has installed its heaters at the Panama-Pacific International Exposition, in competition with many other manufacturers, which is worthy of special mention as regards the merit of the heater.

The Simplex Window Co., Inc., 525 Market St., San Francisco, has done a most excellent volume of business during the closing months of the past year, despite the general depression that permeated the business world in that time. The Simplex windows are suitable for all kinds and classes of building, and are especially adapted for school structures, in which field the firm has enjoyed many successes.

Manager Post, of the Frederick Post Co., San Francisco, tells us that his office has been favored with a good trade during the year 1914. This company manufactures and specializes in drawing materials and drafting-room furniture and appliances.

## CALIFORNIA.

*San Francisco*—Architect Louis C. Mulgardt, Chronicle Building, has completed plans for a three-story and basement, Class A construction Detention Home for the City and County of San Francisco, to be erected on West Mission Street, between Brady and Thirteenth Streets, at a cost of $50,000.

*San Francisco*—Architects Righetti & Headman, Phelan Building, have completed plans for a two-story and basement, Class A construction hospital ward and garage for the City and County of San Francisco, to be erected on a site adjoining the new San Francisco Hospital, at a cost of $70,000.

*San Francisco*—Architect A. J. Laib, Russ Building, San Francisco, has completed plans for a four-story and basement, reinforced concrete apartment house, to be erected in the Fifty Vara District at a cost of $45,000.

*San Francisco*—Architect A. A. Cantin, Foxcroft Building, San Francisco, has completed plans for a six-story and basement Class C construction, hotel building, to be erected on the south side of Ellis Street, east of Market, for A. W. Maltby at a cost of $65,000.

*San Francisco*—Architect G. Albert Lansburgh, 709 Mission St., San Francisco, is preparing plans for a two-story and basement, Class A construction library building, to be erected at the corner of Twenty-fourth and Bartlett Streets for the City and County of San Francisco, at a cost of $60,000.

*San Francisco*—Architect G. A. Applegarth, Call Building, San Francisco, has about completed plans for a five-story and basement, Class C construction, apartment house, to be erected at the southwest corner of California and Stockton streets, at a cost of $60,000.

*San Francisco*—Architect Frederick H. Meyer, Bankers' Investment Building, San Francisco, is preparing plans for a three-story and basement, Class C construction, apartment house, to be erected on Post Street, near Larkin, at a cost of $45,000.

*San Francisco*—Architect J. C. Hladik, Monadnock Building, is preparing plans for a three-story and basement frame apartment house, to be erected at the northwest corner of Fell and Clayton Streets for Mrs. M. E. Etienne, at a cost of $35,000.

*San Francisco*—Architect Edward T. Foulkes, Crocker Building, has completed plans for a five-story and basement Class C construction hotel, to be erected on Sutter Street, west of Taylor, for the Columbia Realty Co., at a cost of $50,000.

*Oakland*—Architect William Wilde, 1735 Broadway, Oakland, is preparing plans for a seven-story, Class A construction hotel and stores, to be erected at the southeast corner of Tenth and Clay Streets, for O. J. Mead, at a cost of $104,000.

*Oakland*—Architect J. J. Donovan, Security Bank Building, Oakland, is preparing plans for a one-story and basement, brick and plaster school, to be erected on the old Tompkins School site for the City of Oakland, at a cost of $35,000.

*Oakland*—Architect J. J. Donovan, Security Bank Building, Oakland, is preparing plans for a one and two-story and basement, reinforced concrete school building, to be erected at the corner of Thirty-second and Magnolia Streets for the City of Oakland, at a cost of $165,000.

*Oakland*—Architect Clay N. Burrell, Albany Block, is preparing plans for a five-story and basement apartment house, Class C construction, to be erected on Oak, north of Fourteenth Street, for the United Home Builders at a cost of $100,000.

*Los Angeles*—Architect Robert M. Taylor, Marsh-Strong Building, Los Angeles, is preparing plans for a one-story and basement, hollow tile construction, school building for the Glenega School District, to cost $85,000.

*Los Angeles*—Architect J. Martyn Haenke has opened an office in in the Van Nuys Building, Los Angeles, organizing the J. Martyn Haenke Company, which will conduct an architectural and building business. The company will also maintain a New York office.

*Fresno*—Architect Eugene Mathewson, Forsythe Building, has completed plans for a two-story and basement, brick and concrete school for the city of Fresno. It will cost $90,000.

*Fresno*—Architects Swartz, Hotchkin & Swartz, Rowell Building, Fresno, have about completed plans for a two-story and basement, Class C construction, lodge hall and stores, to be erected at the corner of L and Tulare streets for F. M. Roessler, at a cost of $70,000.

*Sacramento*—Architect A. R. Herold, Forum Building, Sacramento, has completed plans for a five-story and basement Class A construction lodge hall, to be erected at the northwest corner of Twelfth and J Streets for the Masonic Lodge, at a cost of $400,000.

*Hermosa Beach*—Architect L. B. Pemberton, Auditorium Building, Los Angeles, is preparing plans for a two-story and basement, brick and steel bank building, to be erected at the corner of Pier and Hermosa Avenues for the Pacific Railways, at a cost of $30,000.

## OREGON.

*Portland*—Architect F. A. Naramore, Portland, has about completed plans for a two-story and basement, frame or hollow tile, school building for the City of Portland, to cost $55,000.

*Eugene*—Architects Hundicker & Preusse, Eugene, have completed plans for a two-story and basement, brick and concrete armory building for the State of Oregon. It will cost about $40,000.

## WASHINGTON.

*Seattle*—Architect W. S. Bell, associated with H. O. Shuey, Hoge Building, Seattle, is preparing plans for a one and two-story and basement, concrete and brick church building for the University Place Christian Church of Seattle, to be erected at the corner of East Fifteenth and Fiftieth Avenue, at a cost of $85,000.

*Tacoma*—Architect C. Frere Champney, Henry Building, Seattle, has completed plans for a four-story and basement lodge hall and stores, of reinforced concrete, for the Tacoma Elks Hall Association, to be erected at a cost of $100,000.

## MISCELLANEOUS

*Deer Lodge, Mont.*—Architects Link & Haire, Billings, Mont., have completed plans for a two-story and basement, Class A construction Court House for Powell County. It will cost $100,000.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

*San Francisco Chapter, 1881*—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, First National Bank Building, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, Geo. B. McDougall, 235 Montgomery Street.
Date of Meetings, third Thursday of every month; annual, October.

## OTHER PACIFIC COAST CHAPTERS OF THE AMERICAN INSTITUTE OF ARCHITECTS.

*Southern California Chapter, 1894*—Vice-President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August), (Los Angeles).

*Oregon Chapter, 1911*—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, Ellis F. Lawrence.
Date of meetings, third Thursday of every month, (Portland); annual, October.

*Washington State Chapter, 1894*—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.
Chairman of Committee on Public Information, Chas. H. Alden, 513 Colman Building, Seattle (till further notice send all communications to Arthur L. Loveless, 513 Colman Building, Seattle).
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

*Colorado Chapter, 1892*—President, W. E. Fisher, Railway Exchange Bldg., Denver, Col. Secretary, Aaron M. Gove, 519 Boston Bldg., Denver, Col.
Chairman of Committee on Public Information, Arthur A Fisher, 459 Railway Exchange Building, Denver, Colo.
Date of meetings, first Monday of every month (Denver, Colo.); annual, September.

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## SAN FRANCISCO CHAPTER, A. I. A.

There was no meeting of the San Francisco Chapter during December, owing to the absence of several of its members and officers, who attended the annual convention of the American Institute of Architects, held in the city of Washington during that month.

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The seventy-ninth regular meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, California, on Tuesday, December 8, 1914. The meeting was called to order at 7:35 P. M. by President A. C. Martin.

The following members were present: J. J. Backus, A. B. Benton, Lyman Farwell, Homer Glidden, John C. Hillman, J. W. Krause, John P. Krempel, A. C. Martin, H. H. Martin, S. B. Marston, B. M. Morris, O. W. Morgan, F. Noonan, S. T. Norton, W. C. Pennell, A. F. Rosenheim, W. J. Saunders, August Wackerbarth, A. R. Walker, H. P. Withey, F. R. Schaefer, W. W. Willson.

As guests of the Chapter were present Wm. Dellamore and John D. Bowler of the *Builder and Contractor* and H. K. Hensley of the *Southwest Contractor*.

The minutes of the seventy-seventh meeting, regular meeting, and the seventy-eighth meeting, special meeting, were read and approved.

For the Board of Directors, the vice-president, S. Tilden Norton, who presided at the board meeting, reported one meeting had been held since the last report, on December 8th, and that letter ballots had been opened, with the result that Mr. Charles Gordon and Mr. R. C. Farrell had been declared elected to regular membership in the Chapter. The application for membership had also been received of Mr. Garrett B. Van Pelt, Jr., and the secretary had been instructed to send out letter ballots to the members.

Following the report of the Directors, Mr. John P. Krempel reported for the Committee on Membership the prospect of several new members.

For the A. I. A. Sub-Committee on Education, report was made that the Los Angeles City Housing Commission had presented the matter of a competition for model houses for industrial districts to the committee of the Chapter and that the two bodies were working together in the interest of the matter. Results of this work would be reported at a later date.

For the Special Committee on Contracts and Specifications, Mr. S. Tilden Norton reported one meeting had been held. That at this meeting tentative approval had been accorded the suggestions offered by the California Association of Electrical Contractors and Dealers for a better co-operation between architects and the electrical association in improving the standards of electrical work. That the committeee had recommended that the electrical association should place their suggested proposals in definite written shape to be presented to the committee and to the Chapter.

Communications were next read as follows:

From R. C. Kemper, acting executive secretary of the American Institute of Architects, calling the attention of the Chapter to an extract from the minutes of a meeting of the Institute's Executive Committee, with reference to the Institute's policy in the matter of architectural exhibits at the Panama-Pacific International Exposition.

A telegram was also read from Octavius Morgan, delegate from the Southern California Chapter to the convention held the 2d, 3d and 4th of December, 1914, in Washington, D. C. The text of the telegram reads as follows:

"Matter of competitions for public buildings taken up on the floor of convention and referred to directors of Institute, with power to act and afford relief in this matter. . . . Fellowship given to Parmentier. . . ."

Following the reading of these communications, the acting secretary was instructed to forward Fernand Parmentier proper notification of his election to fellowship upon receiving official confirmation from the secretary of the Institute.

Under the head of new business, a general discussion followed relative to the Appellate Court's decision sustaining the law of 1872, which requires all public bodies to advertise for plans and specifications, such plans and specifications to be accompanied by a $5,000 bond, in matters of architectural employment on public work. After considerable discussion this matter was left in the hands of those members of the Chapter who have been working to set this law aside.

Discussion next followed relative to the law of 1901, regulating the practice of architecture in the State of California. The secretary read a communication from Seward A. Simons, attorney and counselor-at-law, addressed to Mr. J. E. Allison, setting forth his opinion as to what steps should be taken to protect the architects and to strengthen this law in the interest of the public and the profession. Extracts from the Illinois State law governing the practice of architecture were read and also sections from the opinions rendered in various cases prosecuted under the law. Reports were read by the president of the State Board of Architecture, John P. Krempel, from the State Board's attorney, reciting work done by him in vari-

ous cases of alleged illegal practice which had been under investigation. A general discussion followed by most of the members present relative to the desirability of action by the Chapter or by the profession toward amending or otherwise strengthening this law in its effect. No official action was taken.

Mr. Julius Krause presented a request from John C. Austin, who was absent, to the effect that a special meeting of the Chapter be held with Mark Keppel, County Superintendent of Schools, and the County Counselor as guests. No action on this matter was taken.

An invitation was extended by Mr. Carlo Romanelli through Mr. Arthur Benton to a special exhibit of plastic creations to be held in Blanchard Hall Art Gallery on Saturday, December 12, 1914.

The meeting adjourned at 10:15 P. M.

A. R. WALKER,
Acting Secretary.

♣ ♣ ♣

## OREGON CHAPTER, A. I. A.

Meeting called to order with the following members present: Naramore, Holford, Doyle, Lazarus, Whitehouse, Fouilhoux, Beckwith, Lawrence Knighton, Emil Schacht and Williams. Mr. W. R. B. Willcox, director of the Institute, was present as a guest.

There being no objections, the minutes of the last meeting were approved as printed and mailed.

### COMMITTEE REPORTS.

No reports were submitted by the committees, as they had not had time to organize since their appointment.

### COMMUNICATIONS.

Letter from Mr. Whitaker to Mr. Lawrence was read.

Moved by Lawrence, seconded by Naramore, and carried, that excerpt from Mr. Whitaker's letter concerning subscriptions to Journal be sent all members.

"The morning before I left San Francisco—too late for the Chapter meeting, alas—I suddenly said to myself, 'Supposing that each time a member of the Institute or Chapter took a commission for a building, he were to sit down and write his client in about these terms: 'I know that you are interested in architecture because you have selected me for the architect of your building. I am equally sure that you are interested in what architecture is trying to accomplish in America. I want you very much to know about the American Institute of Architects, what it is, what it stands for, what it is trying to accomplish. And so I am sending you the Journal of the American Institute of Architects with my compliments, in the hope that you will find it of great interest.'"

"Now I have come to think that that was one of the most brilliant thoughts of my whole existence. See what happens.

"First—The client is pleased with a little courtesy shown him.

"Second—Architecture at once assumes a more important position in his thoughts. It seems more important than the mere making of plans and specifications.

"Third—The American Institute of Architects becomes a reality to him. He becomes acquainted with a great national organization, devoted to a high purpose. His respect for its canon of ethics, if he never knew of it before, increases at once (and, by the way, I am going to print the canons in each issue hereafter).

"Fourth—Many of these presentation subscribers will become permanent ones. Through them we shall get others and by a sort of endless chain method, we shall ultimately have a loyal body of subscribers among the general public. There is no limit to which we may not go and, ultimately, the Journal will be listened to whenever and wherever it speaks.

"Fifth—The respect of architects for their own profession will also be increased, and the wide dissemination of the principles of the canon of ethics will surely raise the standard all round, for people will slowly learn the idiocy of asking an architect to make them something for nothing.

"Sixth—The $2.50 which we make as the special rate for these presentation subscriptions will come back to each architect manyfold. His clients will look with less distrust upon suggestions for the improvement of the scheme or the use of better materials. The architect will look more competent and trustworthy to his client. Not always—for there is nothing that is always true, but on the average this will work out.

"Won't you read this message to the Chapter and ask them to back us up. If they will, as the other Chapters that I have talked to have promised to do, there is no limit to what we cannot do for the profession in this country. Faithfully yours,

EDITOR."

Letter read from Mr. Whitaker, expressing thanks for resolution sent by the Chapter in Mr. Whitaker's honor.

Letter read from Julius Meier, chairman of the City Beautiful Committee of the Rose Festival Association requesting Chapter to appoint three delegates to a meeting of the committee in the Rosarian Room, Commercial Club, December 15th, at 8 P. M.

Letter read from A. L. Barbur, City Auditor, as follows:

November 10, 1914.

"OREGON CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS,
Portland, Oregon.

"*Gentlemen:* I beg to acknowledge receipt of your letter of the 31st ult. relative to the proposed Housing Code and School Building Ordinance, and the same will be referred to the Council for their consideration. Very respectfully,

"A. L. BARBUR."

Letter from Whitaker to Mr. Lazarus concerning office of state architect as a draft of reply by Mr. Lazarus was read.

### UNFINISHED BUSINESS.

Mr. Lazarus' draft of letter to Mr. Whitaker was taken up for discussion. Purposes of correspondence is to furnish Mr. Whitaker data on position of state architect for use in an editorial. Mr. Knighton suggested that "Board of Control" be substituted in the letter where "Governor" was used.

Moved by Beckwith, seconded by Fouilhoux, and carried, that Mr. Lazarus' send the letter as a personal letter.

Mr. Williams submitted following letter on position of school architect, as follows:

"Nov. 17th, 1914.

"MR. A. E. DOYLE,
President Oregon Chapter, A. I. A.

*"Dear Sir:* I desire to call to your attention at this time the fact that the following resolution was presented to the last annual school meeting and was laid on the table, and naturally comes up for consideration at the annual meeting of the taxpayers of School District No. 1 on the evening of the 24th of this month, when some action should be taken in the matter. The resolution is as follows:

"'Be it Resolved, That the directors of School District No. 1 at the annual meeting on November 25, 1913, be advised and requested to have all architectural work carried on in the following manner:

"'A superintendent of properties to be employed to act as the board's representative on all building operations and carry on all repairs and minor work; said superintendent of properties to be paid such salary as the board may direct and to be assisted by such deputies or assistants as are necessary. The superintendent of properties to establish all standards of specifications, construction detail, cost per cubic foot, and such other data as can be standardized.

"'And that there be employed by the board competent engineers, specialists in the mechanical equipment of schoolhouses covering heating, ventilating, plumbing, and that all such mechanical equipment shall be executed under the charge of said engineers.

"'And that the board employ competent resident architects by some rotation method which will be fair to all, to prepare plans for all buildings according to these standards established by the superintendent of properties in the same manner as employed by the School House Commission of the city of Boston, as set forth in the annual report of the School House Department for 1911-1912.'

Respectfully submitted,
D. L. WILLIAMS."

Informal discussion followed.

Mr. Naramore stated the Civic Improvement League was preparing a new law to govern the school district, this law to be brought before the incoming legislature.

Mr. Lawrence moved and Fouilhoux seconded, and carried, that the legislative committee send a copy of the resolution to the legislative committee of the Civic Improvement League, with the request that the subject-matter be incorporated in the new law governing the school district to be submitted to the next legislature.

Letter from Julius Meier of Rose Festival Association was taken up. Mr. Doyle stated he had a similar request from Mr. W. Kanzler, chairman Committee on Inside Decoration of the Rose Festival.

Moved by Lawrence, seconded by Beckwith, and carried that the president appoint a committee on the Rose Festival to meet with Mr. Meier and Mr. Kanzler.

President appointed Mr. Johnsen, chairman; Whitehouse, Doyle, Hogue and Lazarus on the committee.

Moved by Beckwith, seconded by Naramore and carried, that the president in his address at the opening of the School of Architecture of the U. of O. extend to the university the felicitations of the Chapter upon the opening of the department, and that the president

appoint a committee to draft and send to President Campbell a resolution of congratulations and an assurance of the support of the Chapter in this work.

President appointed Beckwith, Naramore and Lazarus to draft the resolution.

Moved by Lazarus, seconded by Knighton, and carried, that the Chapter spread upon the minutes a motion of appreciation to Mr. Willcox for his interest in the new School of Architecture at Eugene, as evinced by his presence at the formal opening of the school.

Moved by Lawrence, seconded by Beckwith and carried, that Naramore and Knighton be and hereby are appointed delegates from the Chapter to the Annual Convention of the Institute at Washington.

Moved by Lawrence, seconded by Fouilhoux, and carried, that the sentiment of the Chapter is for the approval in general of the scheme of reorganization of the Institute as outlined by the National Committee on Chapters.

Moved by Lawrence, seconded by Williams, and carried, that the question of trusteeship of the property of the Architectural Club be referred to the executive committee, with power to act.

The president called upon Mr. Willcox for a few remarks.

Mr. Willcox spoke in appreciation of the work of the Journal and declared his belief that it is one of the strongest powers for advancement of the profession and worthy of the hearty support of all.

Moved by Beckwith, seconded by Whitehouse, and carried, that the meeting adjourn.

WM. G. HOLGARD,
Secretary Oregon Chapter, A. I. A.

Special meeting of the Oregon Chapter, A. I. A., held at University Club, November 4, 1914, for the purpose of discussing the future of the Portland Architectural Club Atelier.

Messrs. Doyle, Whitehouse, Beckwith, Fouilhoux, Smith, Knighton and Holford were present.

The secretary read letter from the Architectural Club asking that the Chapter act as trustee for the property of the Architectural Club, also minutes of executive meeting were read accepting this trusteeship, subject to the approval of the Chapter. Informal discussion of the matter followed.

Moved by Beckwith, seconded by Smith, and carried, that the Chapter accept trusteeship, and that the president appoint a special committee of two to canvas the members of the Chapter delinquent in dues to the Portland Architectural Club and endeavor to collect same for the purpose of defraying the expenses of the Atelier.

President appointed Beckwith and Fouilhoux on the committee

Informal discussion of the possibility of getting the University of Oregon to carry on the Atelier as a part of its extension work took place.

Moved by Whitehouse, seconded by Fouilhoux, and carried, that the secretary write to President Campbell of the University asking his consideration of carrying on the Atelier work as a part of the University Extension work, and advising him that the educational committee of the Chapter would co-operate with him anyway he saw fit.

Meeting adjourned.

WM. G. HOLFORD,
Secretary.

In accordance with instructions, I beg to inform the members of the Chapter that the treasurer will not send receipts for payments of dues, except on request.

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## WASHINGTON STATE CHAPTER, A. I. A.

The December meeting of the Washington State Chapter, American Institute of Architects, was held on Wednesday evening at the Rathskeller, fourteen members being present.

Harold Ogden Sexsmith was elected a junior member of the Chapter.

A discussion of a proposed State housing law was held, the bill introduced at the last session of the Legislature being the basis of the discussion. The Chapter expressed itself as in favor of a simplified form of a State law, one that would define general requirements, leaving the details of the arrangement and requirements to be worked out by each community for itself to suit its own needs.

Prof. Trevor Kincaid of the University of Washington delivered an illuminating address on the "Art and Architecture of Japan," in which country Prof. Kincaid had spent some time as a resident of the city of Tokyo. Slides showing the simplicity of the construction of the Japanese house, its plan, interior arrangement, furniture, garden, etc., were shown. Prof. Kincaid is a close observer and his talk was full of interesting side lights on Japanese life. A few invited guests were present at the address.

ARTHUR L. LOVELESS,
*Secretary.*

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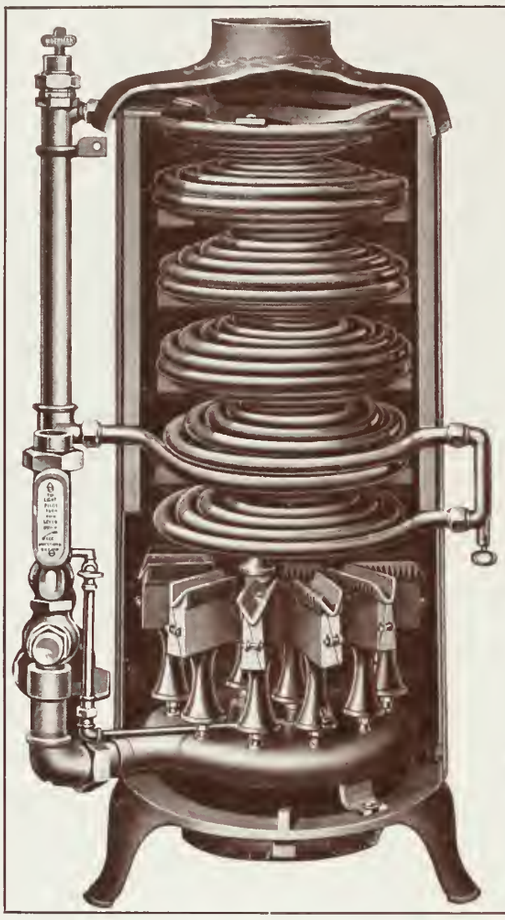

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SAN FRANCISCO
CALIFORNIA

VOLUME NINE
NUMBER TWO

FEBRUARY, 1915

*To The Pacific Coast Architects:*

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*Our Exhibit was designed by Mr. Louis Christian Mullgardt. The Temple of Products, around which this Exhibit is built, is an exact reproduction in color and architecture of one of the Courts of the Alhambra. This offers a rare opportunity for the display of the skill of the decorator. One of the principal features of the Exhibit is a miniature plant manufacturing one ton of Pioneer White Lead daily.*

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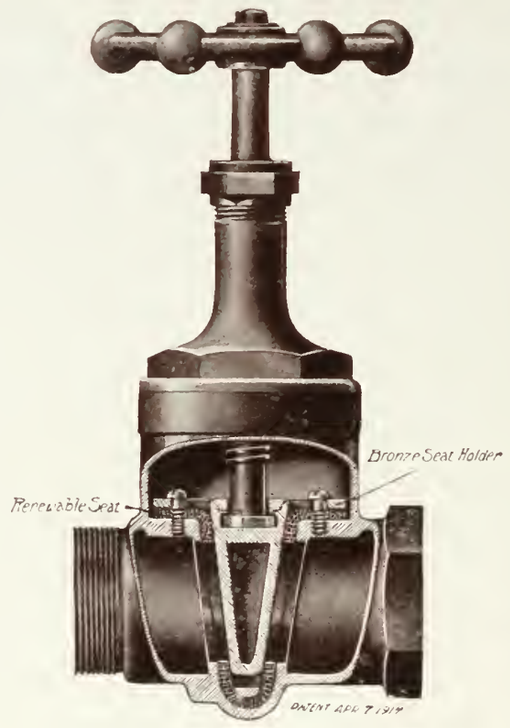

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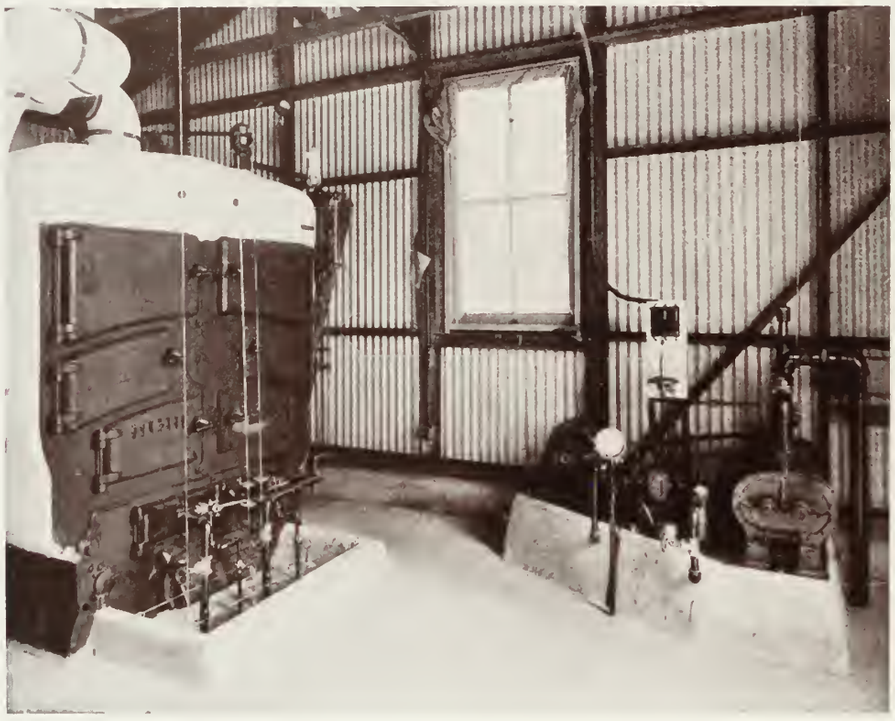

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# The Pacific Coast Architect

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**THE PACIFIC COAST ARCHITECT**

J. A. DRUMMOND - - - - - - - - - - Editor and Publisher
CLARENCE P. KANE - - - - - - - - - - Assistant Editor

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## EDITORIAL

### Art and Nature Personified

"If we have succeeded in combining art and nature so that each seems a part of the other, in bringing the wonderful bay of San Francisco, and the mountains beyond into our picture, in making our great group of buildings nestle in their surroundings, both in form and color, then we have indeed made a large part of our early dream a reality, and the real meaning of what we have tried for is made clear." So says George William Kelham, "Chief of the Department of Architecture of the Panama-Pacific International Exposition," in his article, "Will the Panama-Pacific International Exposition be an Architectural Influence," published in this issue.

No one will question the fact that such aims and ideals represent a high mark of aspiration. No reader of this magazine, after viewing the wonderful set of Exposition pictures, reproduced in this issue, can for a moment question the result. Mr. Kelham and his contemporaneous workers have succeeded in their aims beyond the shadow of a doubt.

We are able to publish herewith a most valuable article from the pen of Mr. Kelham himself, who, it is needless to say, has an intelligible understanding of his subject. He has perhaps devoted more time and thought to the work of construction, and supervision of construction of the entire Exposition, than any other single individnal, and to him is due the greatest credit for his important part in building this Exposition—a work of construction and beautification that represents an investment of approximately $50,000,000.

The above-mentioned article has value, not only as representing the personal thonghts of the man who had most to do with such work, but contains therein information and fact that will particularly appeal to architects, and especially to those architects who may become interested in such work at future time.

To the writer the keynote of this article, which means also the keynote of all Exposition constructive endeavor, is the one word—harmony. Mr. Kelham says: "Each of us who have designed parts of the work has been actuated solely by a desire to make his work a fitting part of the general scheme and at the same time as much an expression of beauty as in him lay."

A harmonious working together is responsible in the highest degree for the work of building this Exposition. However, the article is printed in this issue, and unquestionably will afford decided interest to our readers.

We might add, however, as Mr. Kelham has not mentioned the matter in his article, that the work of building this Exposition is made more truly remarkable by reason of the fact that the site itself was swamp land and part of the Bay waters, when the work of reclamation and up-building was started but little more than two years ago.

The photographs in this issue accompanying Mr. Kelham's article, were personally selected and taken under his direction, as being truly representative of the grounds and buildings. However, we will state frankly that it is impossible to convey any general idea of this Exposition in its entirety from a photographic standpoint. These photographic bits of architectural and sculptural gems, which we have gathered together have been pronounced, nevertheless, a most remarkable set of views.

This is perhaps the proper place to give a summarization of what has been accomplished in the two years since work was started on the Exposition.

The total area of the grounds is 625 acres. The exhibit palaces occupy 217 acres, concession district 69 acres, state pavilion sites 42 acres, foreign pavilion sites 49 acres, aviation field, drill grounds and race track 37 acres, livestock section 24 acres, United States government exhibit 12 acres, and the remaining miscellaneous acreage has been laid out in gardens, etc.

The big Machinery Palace, which occupies 369,600 square feet, cost $659,655; the Fine Arts Building occupies 204,325 square feet, cost $580,000; Transportation Palace, 314,000 square feet, cost $481,677; Agricultural Palace, 328,633 square feet cost $425,610; Mines and Metallurgy 252,000 square feet, cost $359,455; Manufacturers' Palace, 234,000 square feet, cost $341,069; Liberal Arts 251,300 square feet, cost $344,186; Horticulture Building 201,000 square feet, cost $341,000; Food Products 236,690 square feet, cost $342,551; Education 205,100 square feet, cost $304,263; Varied Industries 219,000 square feet, cost $312,691; Festival Hall 57,400 square feet, cost $270,000.

The sums above mentioned do not include the value of the exhibits, which will amount to many millions more.

An idea of this amount may be obtained from the fact that the value of the exhibits at the St. Louis Exposition were estimated at $250,000,000, which Exposition was said to cost but $18,000,000.

The Exposition site has a frontage on San Francisco Bay of two and one-third miles. It is accessible by both land and water. It is a natural ampitheatre surrounded by an unmatched scenic setting of nature's beauties. The Marin and Alameda County hills form a picturesque background that will stir thousands of beholders. And then the wonderful San Francisco Bay itself, unfolded at the very feet of the spectator, will afford a spectacle of glory, admirably interwoven into the mystic charm of the world's greatest exposition.

♠ ♠ ♠

### Important Information is Given

The editor believes that that section of The Pacific Coast Architect, wherein is published each month, the minutes of the several Pacific Coast Chapters of the American Institute of Architects, to be one of the most interesting and valuable parts of the magazine. Herein is given first-hand information of the actual doings of the members of the profession; resolutions and talks on subjects of vital interest; in short, all things of real weight are here discussed and acted upon.

To members of the profession, who perchance may not, or could not have attended meetings, is herewith given the opportunity of reviewing the work of such sessions which, essentially, is of prime importance.

We desire to call particular attention to the report this month of the San Francisco chapter. A most interesting talk was made at this meeting by President Faville, on the annual convention of the American Institute of Architects, held in Washington, last December. Also a report of the delegation from the San Francisco chapter, which attended the gathering. The entire proceedings of the convention are brought out, with the impressive and vital facts presented in such manner as will particularly appeal to the western architects. In closing the latter report, a quotation was given as expressing the crystallized sentiments of the Institute, and also of the aims which should inspire the individual members. It reads:

"As the Institute recognizes and upholds a perfect service, so will the public, quick to appreciate good work, recognize what the Institute stands for. Let us not rest on promises; let us press forward to performance."

And then again:

"A man should join the Institute in order to bear his part in upbuilding the artistic and ethical ideals of the profession. Does anyone, whether Institute member or not, question the fact that the practice of architecture in his country is on a far higher plane artistically and professionally today than it was fifty, twenty, or even ten years ago? And if that be the fact, to what other cause can it be due than to the combined efforts of those men, the country over, who have the highest regard for their profession, and to whom it stands for something more than the mere means of livelihood?

"The architect who is not a member of the Institute is deriving a benefit to which he contributes nothing. He is akin to the citizen who enjoys the protection to life and property furnished by the State, and yet evades the duty he owes the State.

"The Institute has the same right to expect the support of the right-minded architect that the State has to demand the support of the right minded citizen."

We hold that such sentiments are worthy of constant repetition.

♠ ♠ ♠

### Monsieur Guillaume is Honored

Monsieur Henri Guillaume, representative of France in the erection of the French pavilion at the Panama-Pacific International Exposition, was the guest of honor at a banquet, attended by many members of the profession of San Francisco and of foreign countries, held during the month.

President W. B. Faville of the San Francisco Chapter, presided at the gathering.

Willis Polk made an interesting talk and paid high tribute to Monsieur Guillaume.

Henry Hornbostel, president of the Beaux Arts School in New York, added to the interest of the evening with an address on the work and progress of his institution.

Among the distinguished guests were: J. H. Berner, Norway; Francisco Centurion, Cuba; C. J. Oakeshott, Australia; E. Wright, Canada; G. Takeda, Japan; B. Ito, Japan; Henry Hornbostel.

# Will the Panama-Pacific International Exposition be an Architectural Influence?

BY GEORGE WILLIAM KELHAM
CHIEF OF THE DEPARTMENT OF ARCHITECTURE, PANAMA-PACIFIC INTERNATIONAL EXPOSITION
SAN FRANCISCO, 1915

It has often been said that one who has to do with the creation of any form of art should be the last to deal with its criticism, and while there may perhaps be merit in this contention, as indeed there are many subscribers to it, I am not among them. An able designer (using the word in its broadest creative sense) should be, and I believe is, the most severe and searching critic of his own work.

This thought is reminiscent of an idea which has been long in my mind, and which I hope still to realize: that some day before the buildings of the Panama-Pacific International Exposition shall have become only a memory, there may again gather round the drawing board, the group of men who created them, and with the same spirit of frank and helpful criticism that pervaded our former meetings, each of us would state his more mature judgments; where we have perhaps realized our aims or in like degree, missed the mark. I can imagine no more interesting meeting from an architectural point of view, nor one more instructive. Certainly, too, no one could judge with more fairness, since to properly criticise any achievement, one should first of all have full knowledge of the conditions and limitations surrounding it.

But after all, few are concerned with the troubles that beset any undertaking, so let us to the real subject in hand; does this Exposition present a new impression viewed from the standpoint of the designer, the trained Exposition man and the people at large?

It seems to me in judging a work of this kind, all of us are too prone to be impressed by details of one sort or another and fail to take a sufficiently broad viewpoint: as when a well known writer recently expressed the thought "that color was the soul of this Exposition and its real message to the American people," an equally well known Eastern artist selected several groups of sculpture (and they are masterly compositions) as being the things that would live, whereas a third could not see beyond the architectural motives—and so on.

Now while nobody admires much of our sculpture more than I do, and while I have from the first urged the freest use of color where possible, I cannot help disagreeing frankly with these various views, and confessing to a sense of disappointment when I hear them expressed, for to me none have the real meaning which the architectural scheme of the Exposition should convey.

It has been often charged and with truth, that as a people we are inartistic and have failed time and again to take advantage of great opportunities in our attempts to create things artistic. Some of this is no doubt due to our own profession and some of it to our clients, but more than all to our inability to appreciate beauty at its true value. It is even not too much to say that we have looked upon our workers in art as of little real importance to the community and have treated them with good natured tolerance.

In proof of this we need only remember that both the Atlantic and Pacific Coasts started in life with splendid types of architecture which fitted happily with nature, and both have spent the past hundred years in disregarding these worthy models and in creating buildings that had neither character, meaning or charm. Happily all this has changed much in the past few years, and America is now advancing and creating a new period in her artistic life, as surely as it has evolved in any European country. If we cannot yet walk, we have certainly learned to creep, and are beginning to know beauty and to appraise it at its true worth. It is in the hope and belief that the present Exposition will be a factor and a help in this growth, that we have worked to create it.

Beginning with the general plan (the work of the entire Architectural Commission) and going on to the last detail, we have tried to show that such an undertaking can be carried out in harmony and beauty, and have realized from the first that we must make of architecture, painting, sculpture, and landscape a composite mind that should work as one, if we were to realize our conception, and this has been, I believe, carried out more fully than in the past. No one of these elements has been allowed to dominate, nothing has been "starred," each has been treated as one of the four wheels of the coach, no more, no less important than its neighbor. I think it is this fact that has given to our buildings and grounds whatever quality they may possess, and which recently caused Mr. S. S. McClure to remark after viewing them, "I have the most extraordinary feeling that all this belongs here and has always been here." No finer compliment could have been paid the Exposition, as well as those who have worked to make it, and Mr. McClure struck the real heart of the thing. If we have succeeded in combining art and nature so that each seems a part of the other, in bringing the wonderful Bay of San Francisco and the mountains beyond, into our picture, in making our great group of buildings nestle in their surroundings, both in form and color, then we have indeed made a large part of our early dream a reality, and the real meaning of what we have tried for is made clear. That is the impression which I hope the great throng of visitors will receive and with it a growing sense and understanding that in taking up the problems which each of them as individuals or communities may face, there exists the same chances to work along lines of harmony and the general "fitness" of things. Each one will doubtless see many individual notes to criticise, perhaps many to admire, but it is as a whole that our work should be judged and its educational value measured.

I have never, and shall not now attempt to discuss the architecture of the Exposition in detail. That "one man's meat is another's poison," was never truer than in our own profession. Such compositions, however, as the Court of the Universe and the Fine Arts Building, to mention only two, will surely be long remembered by all of us, and the fact that one gets a constantly changing picture, both in architecture and landscape, in passing through the grounds has already proven a delight to visitors.

Each of us who have designed parts of the work has been actuated solely by a desire to make his work a fitting part of the general scheme and at the same time as much an expression of beauty as in him lay. That all these different motives, different both in scale and style, can be made to dwell together so happily, is of constant interest to me and will perhaps be an object lesson to some of our American cities—that less depends upon what we do than upon how we do it.

In this connection it is with the greatest pleasure, that I pay a just tribute to the men who have contributed so largely to the work as planned by the members of the Architectural Commission. The help we have received from Karl Bitter and A. Sterling Calder in sculpture, and from Jules Guerin in color, has been invaluable, while John McLaren, who promised us much in the development of landscape, has even exceeded what we have asked of him.

That the general tone and texture of the buildings and statuary is a notable advance over what has been done at previous expositions, I know all will agree, and for helping us to get away from the monotony of white staff, we are indebted to Paul Denivelle, who conceived our present material and has most ably carried out its execution.

That this whole undertaking has been brought to a successful termination, is due in a tremendous measure, also, to another factor which is often lost sight of—the client. I can hear somebody ask right away what has that to do with the architecture, and I should answer them —almost everything. No work of this kind could conceivably be a success without the warmest sympathy and confidence between architect and client, and the fact that we have had this sympathy and support at all times, and have been left wholly free to carry out the scheme as our judgment dictated, is something that touches our profession closely, and is in the truest sense an "architectural influence" that will leave its mark.

In this respect, and as one who has been closely connected with the work, I feel a personal sense of gratitude to the President, the Buildings and Grounds Committee, and the Director of Works.

If the exhibits of an Exposition of this kind are great educational influence—which few will question—then the architecture should certainly walk hand in hand toward the same goal and the same influence.

It is of slight importance whether some individual part is of greater or less merit, or whether certain individuals do or do not admire them, but it is of vast and vital moment that the people who visit this Exposition shall receive an impression of a monumental composition in which everything takes its proper place, and above all, one that shall make a lasting impression, if possible, in their minds. In just the degree that this occurs, the exposition will be a real architectural influence on those viewing it, and our work as a body of architects will justify the effort that has been put forth.

We are as things go, a young country, and our people as a whole have not had the same opportunities for viewing great works in art which some older civilizations enjoy, so the more important it becomes to our profession that such opportunities as this should count to the fullest degree.

I, for one, am hopeful enough to believe that were the ruins of this Exposition to be discovered by some group of searching archeologists two thousand years hence, they would regard us as having been a highly civilized people.

Let us hope, too, that those viewing it as it now stands may feel that we have in some degree measured up to the very wonderful setting and opportunity which nature provided us.

Fine Arts Building, Looking Across Lagoon
Panama-Pacific International Exposition
Bernard R. Maybeck, Architect

Detail of Fine Arts Building
Panama-Pacific International Exposition
Bernard R. Maybeck, Architect

Portion of Court of Palms
Panama-Pacific International Exposition
George William Kelham, Architect

One of the Triumphal Arches, Court of the Universe
Panama-Pacific International Exposition
McKim, Mead & White, Architects

Court of the Universe, Looking Toward the Bay—Panama-Pacific International Exposition
McKim, Mead & White, Architects

Detail of Circular Colonnade, Court of the Universe — Panama-Pacific International Exposition
McKim, Mead & White, Architects

Detail of Main Colonnade, Court of the Seasons
Panama-Pacific International Exposition
Henry Bacon, Architect

Court of the Seasons, Looking Toward Bay—Panama-Pacific International Exposition
Henry Bacon, Architect

Court of the Seasons and Fountain of Ceres—Panama-Pacific International Exposition
Henry Bacon, Architect

Tower of Jewels, Viewed from South Garden Terrace
Panama-Pacific International Exposition
Carrère & Hastings, Architects

Another View of the Tower of Jewels—Panama-Pacific International Exposition
Carrère & Hastings, Architects

General View of Portion of South Wall—Panama-Pacific International Exposition

Detail of Arcade, Court of Abundance—Panama-Pacific International Exposition
Louis Christian Mullgardt, Architect

Palace of Education from Across Fine Arts Lagoon—Panama-Pacific International Exposition
Bliss & Faville, Architects

Main Tower in Court of Abundance
Panama-Pacific International Exposition
Louis Christian Mullgardt, Architect

Entrance to Transportation Building
Panama-Pacific International Exposition
Bliss & Faville, Architects

Main Entrance of Machinery Building—Panama-Pacific International Exposition
Ward & Blohme, Architects

General View of Machinery Building—Panama-Pacific International Exposition
Ward & Blohme, Architects

Festival Hall
Panama-Pacific International Exposition
Robert D. Farquhar, Architect

Building for Horticulture, Viewed from the South Gardens
Panama-Pacific International Exposition
Bakewell & Brown, Architects

View Taken in Court of Flowers
Panama-Pacific International Exposition
George William Kelham, Architect

# Architects to be Guests

The Pacific Coast Architect desires to call attention to the invitation of W. P. Fuller & Co. on the inside front cover of this issue. For those architects who will be fortunate enough to visit the Panama-Pacific International Exposition, this firm has arranged a program of instructive entertainment never before attempted by any manufacturer of paints and varnishes. No expense has been spared to demonstrate their various products by the Exhibit at the Exposition.

The Exhibit of W. P. Fuller & Co. in the Palace of Mines and Metallurgy at the Panama-Pacific International Exposition measures 50 x 123 feet and occupies an entire palace block. In the center of this site is situated the Temple of Products. This contains a number of booths where exhibits are installed, showing the various uses for which their products are designed.

The north end of the site is devoted to a miniature white lead plant which shows the process of manufacturing white lead. It begins with the casting of lead buckles and continues through all the succeeding corroding processes until the finished product comes forth—the pure white lead of commerce finely ground in refined linseed oil.

The south end of the site is arranged as a miniature residence park with typical homes and growing gardens. It includes a fountain in the public square, which was modeled by Sculptor Lentelli.

The Temple of Products, including the wall which surrounds the site, is Moorish in character and surpasses in richness of color and detail the fondest hopes of the Moors, who built the Palace of the Alhambra.

This Exhibit has been installed by W. P. Fuller & Co. primarily for the purpose of acquainting the public with the value and proper uses of their products. It is fair to assume that civic pride had much to do with this company's lavish expenditure on this magnificent display.

To this will be supplemented an auto trip to their factories at South San Francisco. This in itself is a delightful feature. The trip will be made out along the bay shore to their factories and back by way of the State Highway through the Mission, giving a glimpse of the ever expanding factory districts tributary to the Bay of San Francisco. Their large freight boat, which plies between the factories and the water front of San Francisco, will also assist in carrying those visitors who may desire to make the trip by water.

The present factories of W. P. Fuller & Co., comprising twenty-six modern buildings, cover twenty acres. The first buildings were erected in 1898 on a unit plan with reference to future needs. The most modern methods for the manufacture of white lead, mixed paints, and varnishes are in use at these factories. The new Mixed Paint Building, which will be completed by the opening of the Exposition, embodies the latest ideas of factory construction as well as modern equipment and efficient methods of manufacture.

Competent men will explain and describe the methods of manufacture and every effort will be made to familiarize visitors with the various materials and processes that go to make up the Fuller Line.

By means of the Exhibit at the Exposition and the trip to the factories the architect should become thoroughly informed on the latest methods of interior and exterior decoration, the manufacture and application of concrete paint, the successful treatment of tinted enamels, together with the best effects obtained by the latest stains and architectural varnishes.

# Attractive Exhibit is Arranged

The Otis Elevator Company has worked out a most attractive scheme of decoration for its space in the Palace of Machinery, forming a natural and artistic setting for its exhibit of elevator machines.

Most electric elevator machines of the larger type are located over the hatchways at the top of the building; many pent houses on the roof. This condition has been taken advantage of, to turn the space into a reproduction of a typical roof garden in one of our large cities, with pent houses enclosing the elevator machines.

As the visitor steps through one of the gracefully arched entrances between classic pilasters surmounted by a cornice extending across the entire front and interlaced with lattice work, he might easily imagine himself in the roof garden of a popular hotel. An arrangement of pergolas, thickly entwined with foliage and studded with the dim lights of varicolored bulbs, produces a rich, restful effect, while through the glass panels of the pent houses, which are softly lighted by the indirect system, are seen the elevator machines as they would appear in an actual installation.

Looking over the roof parapet on the right, the visitor sees the familiar mass of towering skyscrapers of lower New York. The buildings are dotted with twinkling lights and through the lighted windows of the tallest buildings can be seen miniature elevators in motion. Walking along the ninety-two foot length of the booth to the other end, the visitor looks out over the city of San Francisco and here again may be seen miniature elevators at work in the principal buildings.

The pent houses—three in number—are arranged along the rear of the roof and are so constructed as to allow a close inspection of the elevator machines from all sides.

In pent house No. 1 is an Otis 1:1 Gearless Traction Elevator Machine complete with controller and governor. A car switch on the outer wall of the pent house controls the operation of the machine. Along side of this pent house is shown the car safety device used with this type of machine, and its method of operation. A stopping switch and hatchway limit switches mounted above the safety device illustrate the action of these switches on the safety, independent of the car switch operation.

In pent house No. 2 is located an Otis 2:1 Gearless Traction Elevator Machine, with governor and controller. This type of machine is particularly interesting because of its wide application for use in buildings of moderate height, although it still retains the gearless drive principle found in its larger contemporary, the 1:1 type of gearless machine.

In pent house No. 3 is an Otis Worm Gear Traction Machine for alternating current circuits with variable speed control. The company's pioneer work in alternating current apparatus lends peculiar interest to this machine which is arranged for two-speed operation.

In this portion of the Otis exhibit there is illustrated by picture and description the progress of the power elevator from its invention, through its various stages of steam, hydraulic and electric motive power, to its present development; a story of how Otis Elevators are made safe to ride in and the purposes and uses of Escalators, Inclined Elevators and Incline Railway.

In the remaining space allotted to the company, just south of a sub-entrance to the building, will be seen an automatic push button elevator in operation. This machine has been installed for the use of Exposition officials, but it will be so constructed that the machine and hatchway will serve as an interesting exhibition for visitors.

No expense nor time has been spared to make the Otis exhibit original, dignified and beautiful to the last detail. The visitor will find no more interesting exhibit in the Palace of Machinery than that of the Otis Elevator Company.

## INDUSTRIAL INFORMATION

Architect Edgar A. Matthews, San Francisco, has moved his office from the Phelan Building to 251 Post Street.

Charles C. Rich, Architect, has announced the opening of his office in the Corbett Building, Room 307, Portland.

Architect Alfred F. Rosenheim, Los Angeles, has been again named a member of the Municipal Art Commission of that city by the mayor.

A. A. Samuelson, chief draftsman for Architects Edelman & Barnett of Los Angeles, has returned to that city following a visit in San Francisco.

Architect J. Flood Walker, who formerly conducted an office in Santa Ana, is now established in quarters at 1118 Washington Building, Los Angeles.

Architect Edward Cray Taylor, has removed his office from the Consolidated Realty Building to the new Haas Building, Seventh Street and Broadway, Los Angeles.

Berry Brothers are enjoying an unusual demand for their Luxeberry White Enamel, which they claim is the whitest enamel on the market, and stays whiter than any enamel made. The Company reports a number of testimonials paying tribute to its Luxeberry White Enamel.

S. T. Johnson Company, manufactures a line of Low Pressure Air Crude Oil Burner Equipment, said to be one of the most complete lines of oil burners in the west. This company has some very instructive literature on the subject of oil burners, which will be mailed to any interested person upon request. The United States government has used with considerable success the Johnson System.

The Los Angeles Pressed Brick Company is manufacturing a rug brick which has proven very popular all over the country and in Canada. There certainly must be merit in such a brick to induce the architects and owners to use it considering the high cost of transportation in many instances. It is a rough texture face brick, and when laid in the wall takes on the appearance of a soft tone finish Persian or Turkish rug. It has considerable beauty and is unique and artistic. It absorbs light and is non-reflecting.

The United Materials Company, San Francisco, is the distributor for Northern California, of the products of the Los Angeles Pressed Brick Company.

Architect George Gove, of Heath & Gove, Tacoma, accompanied by his brother, Archie P. Gove, editor of the Rochester Daily Bulletin, Rochester, visited California last month, taking in the San Diego Fair, and later visiting San Francisco and vicinity. Mr. Gove was immensely pleased with the Southern California Exposition, and will return to San Francisco later in the year to visit the Panama-Pacific International Exposition.

The Boston Varnish Company is selling a considerable column of its Kyanize products on the Pacific Coast. Its Kyanize floor finish has taken very well through the ability of this product to stand an unusual amount of wear. The company claims that the chemical analysis proves that Kyanize carries within itself the power to endure, no matter what the tests to which it is put, it emerges triumphant. It is composed of materials which retain their resiliency and brilliancy.

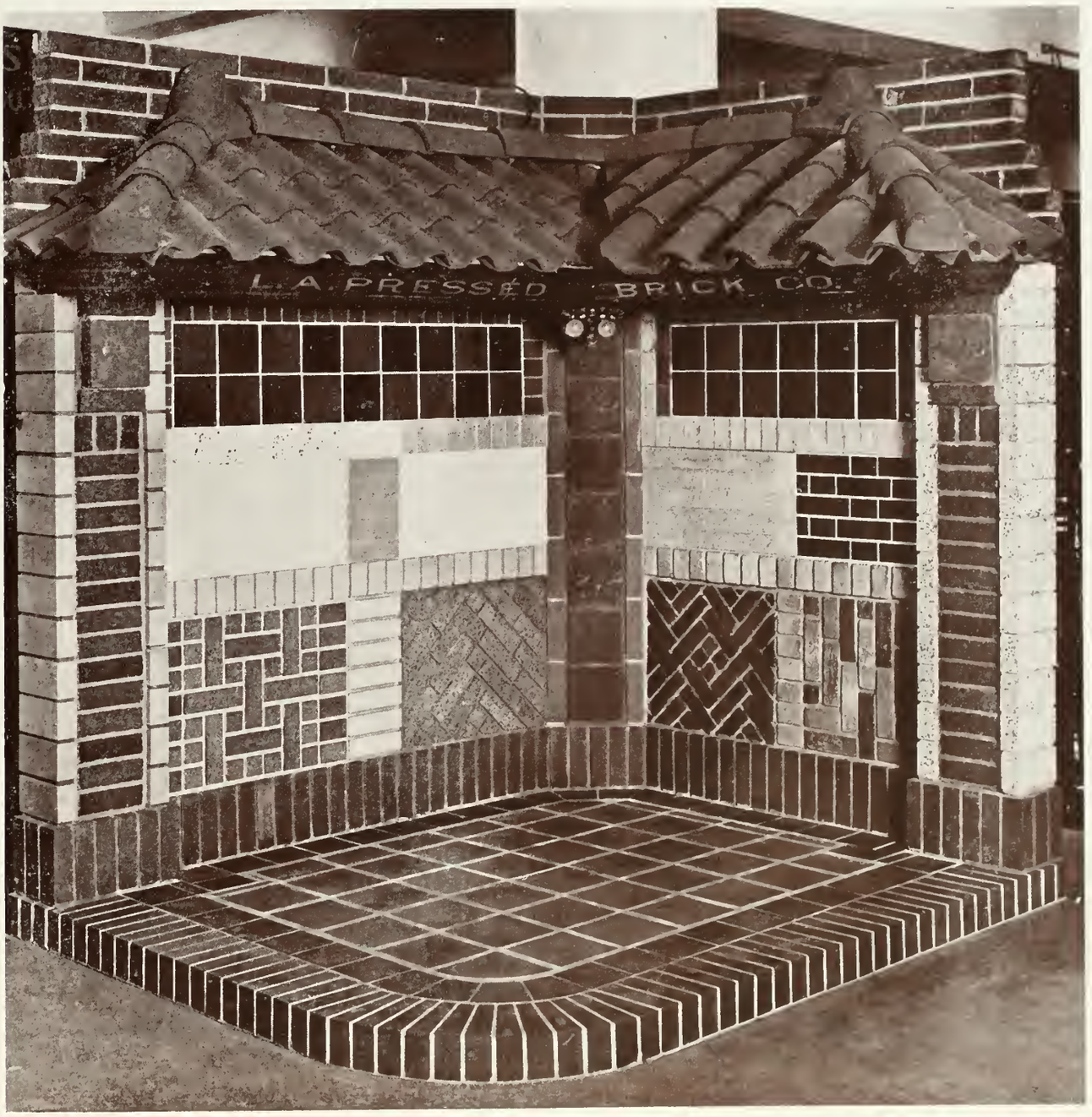
The total value of the construction work undertaken in Southern California and tributary country during the year 1914 will exceed $50.000.000.00, according to latest reports. This shows a very healthful state of affairs and while figures are not higher than those of the abnormal years 1913 and 1912, they indicate a prevalence of prosperity in that section.

"High Points on Four Great Highways to the California Expositions," is the title of an artistic and descriptive folder just issued by the Southern Pacific Company. It is intended for distribution in the East and Middle West. It contains seventy-eight illustrations; and not only pictures the attractions of San Francisco and San Diego with their expositions, but also discloses to the intending tourist the principal points of interest and the many scenic features on the Pacific Coast, as well as those seen en route through its four gateways via New Orleans, El Paso, Ogden and Portland.

The bold color scheme of brilliant orange, with a lighter decorative tint is strikingly effective, and the story of the wonders which the 1915 visitor may expect should induce many throughout the eastern and middle western states to make the California trip during the present year.

A panorama of the Panama-Pacific International Exposition thirty-one inches in length and occupying the center pages, shows the entrance to the Golden Gate and depicts with unusual clearness the natural beauties surrounding the magic city of San Francisco.

We take pleasure in showing on this page a photographic reproduction of the Los Angeles Pressed Brick Company's Exhibit in the Metropolitan Exhibit, Los Angeles. This exhibit has been generally regarded as one of the leading attractions to be seen at the Metropolitan Show.




The size of this exhibit is six feet three inches by five feet six inches, to a height of five and one-half feet from the quarry tile floor to the underneath of roof. There are more than twenty-five colors and shades of enameled, dry pressed, ruffled, and wire cut face brick. The upper part or frieze is of 6 x 6 enameled tile in ten distinctly different shades. The brick wall above the tile roof is laid up in 12-inch red ruffled brick, while the roof is covered with Italian and Spanish tile in natural red color. The floor is of an outside border of Richmond red pressed brick with an inner border of 6 x 6 dark green enameled tile. Within this is Richmond red quarry tile 8 x 8 laid with a one-inch white joint. The entire floor, as can readily be imagined, presents a very attractive appearance.

The base is laid up of dark old gold brick on end. The column, or pier, on the left of panels is made of Richmond red ruffled brick, showing the range in shade from dark to light, and framed on either side by a buff pressed brick laid on edge. The same treatment is carried out on right hand wall excepting that the ruffled brick are of the very darkest shade, and instead of buff pressed brick, a speckled brick is used. Mantel tile seven and one-half inches square in plain and mottled effects

presents another popular design for mantel work. These are displayed at angle where the two walls join, and are very handsomely set off by a deep rich color of brown brick on either side. Mortar joints of various colors harmonize with the brick.

The Hoffman Heater Company, San Francisco, was successful in closing with the Panama-Pacific International Exposition to furnish the official heater to supply hot water for all the Exposition buildings. About seventy-five heaters will be in actual operation.

Mr. Arrowsmith, the Pacific Coast sales manager, says his company has secured floor space in the dome of the Gas Exhibit Building, booths fifteen and sixteen, at a cost of $1,000, and will show one of the best exhibits of automatic gas water heaters ever shown. The company expects to have a complete line of automatic instantaneous storage and house heaters connected up and in actual operation, and they particularly want to demonstrate their hot water house heating system. A competent demonstrator will be on hand at all times.

This concern is furnishing steam plants for a number of large restaurants, supplying steam to the tables and vegetable cookers.

The use of concrete construction in the way of buildings, as well as of stucco finished houses, has naturally brought up the question of the treatment of the exterior cement surfaces with a view to giving them something akin to artistic effect. Many of the leading paint manufacturers throughout the country have endeavored to solve the problem by making a paint applicable to cement and which when applied would give a durable, pleasing exterior finish, without showing a painted effect and which at the same time would be unaffected by dampness or alkali action. Much thought has been given to the matter by Wadsworth, Howland & Co., Inc., Boston, Mass., and has proven by practical demonstration to the satisfaction of leading architects and building contractors that the base of such a compound must be of a concrete nature. The only medium it is said suitable to such a base is one which does not contain an oil which is affected by alkali and one which would evaporate immediately upon application, leaving the base of the coating an integral part of the surface and not as a skin coating like ordinary paint. The point is made that the Bay State Brick and Cement Coating for cement, concrete, brick and plaster made by this concern is manufactured from such a base and does not turn yellow. This cement coating is offered in many pleasing tints and therefore opens an unlimited field of possibilities for the architect, the contractor or the owner who seeks an artistic, pleasing and harmonious effect on these surfaces.

We have just received a Prospectus with the forthcoming annual competition of the American Academy in Rome, for the prizes of Rome, in architecture, painting, sculpture, landscape architecture, and classical studies.

All persons desiring to compete for the fellowship must fill in a form of application which will be furnished by the Secretary of the Academy upon request, and file the same with the Secretary, not later than March 1st. This should be mailed to C. Grant LaFarge, 101 Park Avenue, New York.

The competitions in architecture, sculpture, painting and landscape architecture will consist of the execution of such drawings, paintings, models, or written statements as may be required and an Academy Fellowship will be awarded to the successful competitor in each class. An allowance of $100 each will be made to not more than three competitors in each class who fail to secure a fellowship, but who receive honorable mention.

The Committee on the School of Fine Arts will receive and pass upon the eligibility of all applicants for participation in the Fine Arts competitions, and will appoint the time and place for such competitions. The jury will judge the preliminary and final competitions and will make the awards. All such competitions will be held subject to the special regulations applicable to the particular subject, under such supervision and at such places as shall be arranged by the Academy, and the work executed by the competitors will remain in the custody of the appointed supervisor until delivered to the Academy for examination and judgment. Competitions may be held in any school included in the accepted list of the Academy, provided arrangements can be made with the officers of such school for proper supervision; but each candidate must state in his application the school in which he wishes to work.

The work required in the preliminary competitions must be completed within the time stated, and the work required in the final competitions must be completed within six weeks from the opening of the same. Upon examination of the work executed in the preliminary competitions the jury will select not more than four competitors to take part in the final competitions, which will be held without delay after this selection is made. In all competitions the work must be done under such conditions that the competitor shall have no communication with other persons, and any competitor who receives advice or assistance from other persons during the competition will be disqualified. The work executed on the final competitions may be placed on exhibition for one week following the award.

Fellows in architecture, sculpture, painting and landscape architecture, will be required to give an assurance of their intention to pursue their work under the direction of the Academy for the full term of the Fellowship, which is three years; except where awards are made to fill vacancies.

Morris M. Bruce has taken over the office of the late Albert Pissis, including the plans, records, etc., and is finishing up all the work Mr. Pissis had under way at the time of his death. While it is his own office, he still retains the use of Mr. Pissis' name. The office is still 1281 Flood Building, San Francisco.

J. E. Ducker, who was Mr. Pissis' office manager and secretary, is in the same office with Mr. Bruce, and is acting as a representative of the Pissis estate.

The Western Pacific has just issued in the interest of the Exposition visitor a small leaflet giving concisely complete information relative to San Francisco's street car service.

This folder is in an attractive form folding up to fit the vest pocket or wallet and contains route of every car line operated by the United Railroads, Municipal Railway and the California Street Cable Railway, showing the time of the first and last cars from the terminals, together with the owl service and transfer arrangements between the three companies. The last three pages of the leaflet are devoted to the Trans-Bay Ferry Service of the Southern Pacific and Key Route.

## CALIFORNIA.

*San Francisco* — Architect G. Albert Lansburgh, 709 Mission Street, San Francisco, has completed plans for a two-story and basement, Class A construction library, to be erected at the corner of Twenty-fourth and Bartlett Streets for the City and County of San Francisco, at a cost of $40,000.

*San Francisco*—Architects Bliss & Faville, Balboa Building, San Francisco, are preparing plans for a two-story and basement women's gymnasium, to be erected on Sutter Street for the San Francisco Women's Athletic Association, at a cost of $40,000.

*San Francisco*—Architect D. C. Coleman, Merchants' National Bank Building, San Francisco, has completed plans for a two-story and basement brick bakery, to be erected on McAllister Street, east of Fillmore, for the Langendorf Bakery Co., at a cost of $41,000.

*San Francisco*—Architect Frederick H. Meyer, Bankers Investment Building, San Francisco, has completed plans for a three-story and basement Class C construction apartment house, to be erected on the corner of Post and Larkin Streets at a cost of $45,000, for A. Rothberg.

*San Francisco*—Architect H. Ryan, Northern Bank Building, Seattle, is preparing plans for a sixty-story, Class A theater building, to be erected on one of two sites, now under consideration, located on Market Street near Fourth, for Marcus Loew, the New York theater magnate, at a cost of $400,000.

*San Francisco*—Architects Rhodes & Marish, 3372 Sixteenth Street, San Francisco, have completed plans for a five-story and basement, reinforced concrete and steel hotel, to be erected on Valencia near Sixteenth Street, for C. F. Hornung, at a cost of $35,000.

*San Francisco*—Architect Maxwell Bugbee, Lick Building, San Francisco, has completed plans for a two-story and basement, reinforced concrete garage, to be erected on Bush Street, at the corner of St. George's Place for Charles S. Hanlon, at a cost of $40,000.

*Los Angeles*—Architect Robert M. Taylor, Marsh-Strong Building, Los Angeles, has completed plans for a one-story and basement, hollow tile construction school, to be erected at the corner of Seventeenth and Coleta Streets, for the Clenega School District, at a cost of $50,000.

*Los Angeles*—Architect Charles H. Russell, Story Building, Los Angeles, has completed plans for a two-story and basement, Class C construction school, to be erected at the corner of Ivy and Fourteenth Streets, for the city of Los Angeles, at a cost of $100,000.

*Los Angeles*—Architects Morgan, Walls & Morgan, Van Nuys Building, Los Angeles, are preparing plans for a two-story and basement, brick school, to be erected on East Seventh Street near Mateo Street, for the City of Los Angeles, at a cost of $75,000.

*Los Angeles*—Architects Kysor & Biggar, Wright & Callender Building, Los Angeles, have completed plans for a one-story and basement, brick and steel library, to be erected at the corner of Central Avenue and Fifty-fourth Street, for the city of Los Angeles, at a cost of $35,000.

*Oakland*—Architect William Wilde, 1725 Broadway, Oakland, has completed plans for a seven-story and basement, brick and steel hotel and stores, to be erected at the southeast corner of Tenth and Clay Streets, for O. J. Meade, at a cost of $108,000.

*Oakland*—Architect W. L. Schmolie, 166 Geary Street, San Francisco, is preparing plans for a three-story and basement, brick and steel apartment house, to be erected on Alice Street, near Fifteenth, for Joseph Meyer, at a cost of $55,000.

*Oakland*—Architect Clay N. Burrell, Albany Block, Oakland, has completed plans for a four-story and basement, Class C construction apartment house, to be erected for J. Meyers on Alice Street, at a cost of $70,000.

*Oakland*—Architect J. J. Donovan, Security Bank Building, Oakland, has prepared plans for a two and three-story and basement.

*Beverley Hills*—Architects Hunt & Burns, Laughlin Building, Los Angeles, have completed plans for a two-story and basement, frame and stone veneer residence, to be erected for Henry D. Lombard at a cost of $50,000.

*Burlingame*—Architects Havens & Toepke, 46 Kearny Street, San Francisco, have completed plans for a two-story and basement frame residence for Mr. Zellerbach, to cost $75,000.

*Lancaster*—Architect E. L. Hopkins, 616 Delta Building, Los Angeles, has completed plans for a one-story and basement, reinforced concrete high school building, to be erected for the Antelope Valley High School District at a cost of $30,000.

*Hollywood*—Architect Norman F. Marsh, 214 Broadway Central Building, Los Angeles, has completed plans for a one-story, brick and concrete gymnasium building for the Hollywood High School District, to cost about $40,000.

*Redondo Beach*—Architect L. B. Pemberton, 807 Auditorium Building, Los Angeles, is preparing plans for a three-story brick building, to be erected at Diamond and Pacific Avenues, for L. J. Baumbach at a cost of $50,000.

*Palo Alto*—Allison & Allison, Hibernian Building, Los Angeles, are preparing plans for a one and two-story and basement, reinforced concrete school for the Palo Alto School District, to cost $100,000.

*Sacramento*—Architect A. W. Cornelius, Merchants' National Bank Building, San Francisco, has completed plans for a two-story and basement, Class C construction theater, to be erected on K Street for the Turner & Dahnken Circuit, at a cost of $100,000.

*Fresno*—Architect R. L. Felchin, Fresno, has completed plans for a two-story and basement brick and steel hotel to be erected on J Street, for the Fulton G. Berry estate, at a cost of $50,000.

*Rio Vista*—Architect Henry C. Smith, Humboldt Bank Building, San Francisco, has completed plans for a two-story and basement, reinforced concrete or brick school, for the Rio Vista Union High School District, to cost $60,000.

*Dixon*—Architect Henry C. Smith, Humboldt Bank Building, San Francisco, has completed plans for a two-story and basement, brick and steel school, for the Dixon Union High School District, to cost $60,000.

*Redondo Beach*—Architect A. Burnside Sturges, Story Building, Los Angeles, is preparing plans for one and two-story schools, fireproof construction, to be erected for the Redondo School District, at a cost of $135,000.

*Stockton*—Architect Walter King, Elks Building, Stockton, has completed plans for a two-story and basement, reinforced concrete hospital, to be erected for St. Joseph's Home at a cost of $100,000.

*Riverside*—Architect Lester H. Hibbard, Marsh-Strong Building, Los Angeles, is preparing plans for an experimental station, brick and concrete, to be erected for the Regents of the University of California, at a cost of about $125,000.

*Berkeley*—Architect John Galen Howard, 604 Mission Street, San Francisco, has completed plans for a four-story and basement college class rooms and auditorium, Class A construction, to be erected on the University of California campus for the Regents at a cost of $800,000.

## WASHINGTON.

*Seattle*—Architect J. O. Taft, 2334 Tenth Avenue, North Seattle, has about completed plans for a four and five-story and basement brick and steel apartment house, to be erected at the southeast corner of Pine and Minor Streets for the Modern Woodmen of the World, at a cost of $105,000.

*Seattle*—Architects Bebb & Gould, Denny Building, Seattle, are preparing plans for a five-story and basement, reinforced concrete apartment house, to be erected on Third Avenue, between Pike and Pine Streets, for the Fischer Building Co., at a cost of $85,000.

*Seattle*—Architect W. W. Hastings, Commerce Building, Seattle, is preparing plans for a one-story and basement, reinforced concrete school, to be erected for the city of Seattle at a cost of $47,000.

*Tacoma*—Architect C. Frere Champney, Henry Building, Seattle, has completed plans for a four-story and basement, reinforced concrete lodge building for the Tacoma Elks Hall Association, to cost $100,000.

## OREGON.

*North Bend*—Architect J. E. Tourtellotte, Rothchild Building, Portland, has completed plans for a four-story and basement, brick and steel hotel for the North Bend Hotel Co., at a cost of $125,000.

# PACIFIC COAST CHAPTERS, A. I. A.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

*San Francisco Chapter, 1881*—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, First National Bank Building, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, Geo. B. McDougall, 235 Montgomery Street.
Date of Meetings, third Thursday of every month; annual, October.

*Southern California Chapter, 1894*—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August), (Los Angeles).

*Oregon Chapter, 1911*—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, William G. Holford.
Date of meetings, third Thursday of every month, (Portland); annual, October.

*Washington State Chapter, 1894*—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.
Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

*Colorado Chapter, 1892*—President, W. E. Fisher, Railway Exchange Bldg., Denver, Col. Secretary, Aaron M. Gove, 519 Boston Bldg., Denver, Col.
Chairman of Committee on Public Information, Arthur A. Fisher, 459 Railway Exchange Building, Denver, Colo.
Date of meetings, first Monday of every month (Denver, Colo.); annual, September.

## SAN FRANCISCO CHAPTER, A. I. A.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Tait-Zinkand Cafe on Thursday evening, January 21, 1915. The meeting was called to order at 8 o'clock by Mr. Faville, the President.

### MINUTES.

The Minutes of the meetings of October 21st, November 30th, 1914, and January 5, 1915, were read and approved.

### REPORT OF DELEGATES TO THE FORTY-EIGHTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

Mr. Faville read his report, which was duly received and ordered spread on the Minutes.

The same action was taken with reference to the report of Mr. Schnaittacher.

### CONVENTION NOTES BY MR. FAVILLE.

The annual convention of the A. I. A., held in Washington December 2, 3 and 4, 1914, will be remembered as one of the conventions which helped create a new epoch in Institute affairs and the relation between the Institute and its Chapters.

From the long sleep of the previous years the Institute now emerges with great impetus. The affairs are being administered by the younger architects, representing the best designers and business men in the profession who are placing the Institute on a sound working basis that will cause it to dominate architectural ideas and aid in Art Improvements throughout the country.

The new constitution, which the Institute will shortly adopt, proposes to eliminate the absurdities of the present rules governing our body. It will insist that all members shall belong to the present body and be subject to its discipline; that no longer shall non-institute members instruct Institute Delegates how to vote, and the spirit of taxation without representation will no longer exist; that the deadlock of factional interests within the Chapter in case of secret ballots carrying the stigma of black balls with it shall be abolished and the Chapters become an integral part of the Institute.

The new constitution was submitted to the last convention and it is hoped that every member will inform himself during the coming year so that the delegates to the next convention will be able to reflect the opinion of the Chapter. The Code of Ethics, the Competition Program and the Schedule of Charges are receiving very careful and critical analysis and during the next two meetings of the Convention, we hope to see many of the vexacious questions in reference to professional practice cleared up.

The committee on relation of the Institute to the Chapters is preparing an outline for guidance for new by-laws of Chapters so that there may be a general unity of the individual working of the various Chapters.

The officials of the Institute urge the San Francisco Chapter to become active through its Committees with Art movements as well as those belonging more strictly to the architectural profession thereby creating a confidence in our profession so that the Chapter may be referred to for gratuitous help. It urges us to establish affiliations with painters and sculptors and engineers.

The New York Chapter, following this advice last year, appointed a Committee of Architects who conferred with a like Committee of Engineers, representatives of the builders and insurance men to revise the city building laws. This committee gave its time gratuitously and held meetings twice a week for many months. Their meetings were tedious and tiresome and oftentimes lasting beyond midnight. The reception of this report by the city was with thanks and oblivion but under the Administration of the present year a Commissioner has been appointed to re-write the city building laws and he has availed himself of all this reliable work and is taking it up article by article with the New York Chapter and having it ratified by the city authorities.

The New York Chapter has appointed a Committee to whom it has assigned the duty of acting as advisers in arranging and drawing up competition programs for lesser magnitude and this has proved most satisfactory.

The five Chapters existing in New York have leagued together and created a Committee at large consisting of the Presidents of each Chapter and other appointed members. Its object is to decide and settle matters pertaining to the relationship of architects to the government, the laws of the state to general building laws and to general discipline and it has been suggested to your officials that a like Committee relationship between the Southern California Chapter and that of San Francisco be created.

The Minneapolis Chapter has held a gratuitous competition for suggestions that would benefit farmers and the State is now erecting in the Exposition at San Francisco, the winning design representing the buildings of a model farm. This Chapter has established most cordial relations between the city government and itself and is referred to on all important questions relating to architectural movements or embellishments of the city. Your Directors feel that a like movement in regard to San Francisco might be beneficial both to the city and to the Chapter.

I have dwelt at some length upon topics which will show you the activities in other sections of the country and along which lines it would be beneficial for our Chapter to become energetic.

The present relation of the Institute to the Architectural Department at Washington is best expressed by the following:

The Portland Post Office Competition, which was organized and conducted by the Department, invited a number of architects to compete. The conditions were found not to comply with the Institute's aims and being unable to persuade the Department to make them agreeable to the Institute, the invitation was withdrawn whereupon the Government appointed a second choice of architects who entered the competition. Among the competitors of the New York Chapter was Mr. Percy Griffin. After the completion of the drawings and the awarding of the Portland Post Office to Mr. Lewis Hobart of San Francisco, charges were preferred by a Chapter member against Mr. Griffin and after a trial he was suspended from the New York Chapter for the period of one year. Mr. Griffin upon receiving his suspension from the Chapter sent the document to the Department at Washington.

You probably are aware that Secretary of Treasury McAdoo has the Department of Architecture under his charge and that Mr. Wenderoth, is the Government Architect. Mr. Wenderoth employed Mr. Charles Butler to design, under his direction, the Department of the Interior Office Building. Mr. Butler is also the Secretary of the New York Chapter. When Mr. Griffin's letter of suspension reached the Department, Mr. Wenderoth asked Mr. Butler to either resign from the Department at Washington or from the Institute.

Mr. Butler, under the conditions imposed by Mr. Wenderoth, sent a written communication to the Secretary of Treasury tendering his resignation from the Department and the reason therefor. Upon

the receipt of this letter Mr. McAdoo instituted an inquiry in regard to the affair and Mr. Butler was reinstated. It is felt that this incident is far reaching and the Department has already asked a conference with the Institute to be held in Washington and the officers hope that this is the beginning of a thorough understanding between the Government and the aims of the Institute.

The willingness of the Institute to give without charge its assistance for the Lincoln Memorial Highway has impressed the Government that the Institute is not looking for personal gain and is only too willing to give freely of its members for the benefit of a general improvement towards a better relation between itself and the Government and the furthering of better architecture.

The reception of your delegates to the Institute was extremely cordial and we are asked to convey to you their hearty approval of what we are endeavoring to do and that the Institute is in accord with our Chapter and that we may expect at all times their backing and co-operation in our efforts along lines which uphold the principles and dignity of our profession and the teachings of the Institute.

W. B. FAVILLE.

## REPORT OF THE DELEGATION FROM THE SAN FRANCISCO CHAPTER, A. I. A., TO THE FORTY-EIGHTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The Forty-Eighth Annual Convention of the American Institute of Architects in the city of Washington on the 2d, 3rd and 4th days of December, 1914, will pass into Institute history as one of the most important gatherings held by that body.

The impressive fact of the Convention was the colossal amount of work performed by the majority of the Committees submitting reports; notably the Board of Directors, the Treasurer and the Committees on Chapter Relations, Contracts and Specifications and Competition. Everyone interested in the progress of the architectural profession, should read these reports when published with the Convention proceedings, as no summary can do them justice. President Sturgis' address was most inspiring and a plea for mutual co-operation in striving for the higher aims of the Institute. Printed reports were distributed before the Convention so that the delegates were familiar with the matters to be discussed.

The entire time of the Convention, with the exception of the Banquet and conferring of the medal on M. Jean Pascal, was given up to the business of the Institute. There were no amusement features, such as sight-seeing, to take up the time of the Delegates, with the result that the Delegates and the Committees labored with commendable earnestness. Nearly all Committees held night sessions which were extended into the early hours of the morning in order that the reports might be ready for the opening of the Convention.

The attendance was the largest of any Convention, one hundred and forty-seven Delegates voting out of a possible one hundred and sixty.

The Committee Report, which brought forth the greatest discussion and which in substance recommended the incorporation of all Chapter members as Institute members, was that of the Committee on Relations with Chapters. This report contained a revised Constitution and By-Laws for the Institute and provided for a mode of election of Institute members and of a government for the Chapters, by which Chapter members would automatically become Institute members. While there is no doubt that this much needed reform will be effected within a very short time, the report was referred back to the Committee and the Chapters for further suggestions which would tend to eliminate some of the objections stated during the discussion.

An important suggestion of the Committee on Competitions that mention of Fee be eliminated from the Circular of Advice, was adopted. No change was made in the schedule of charges, excepting for the purposes of clearing up some doubtful paragraphs.

Your delegation proposed and was successful in having recommended to the Committee on Schedule of Charges, the following: "Paragraphs 9 and 10 (of the schedule), should not be construed as advocating the employment of the architect for partial services."

At the suggestion of the delegation from the Southern California Chapter, the Board of Directors were empowered by the Convention to suspend the clause in the Competition Circular of Advice relating to a guarantee of cost, only as affecting members of the California Chapters competing under the law of 1872.

A joint invitation was tendered from the San Francisco and Southern California Chapters for a meeting of the Institute at Los Angeles during 1915.

Ten Collegiate Schools of Architecture were represented by interesting exemplars of their work and it was recommended that the Institute take some means to premiate distinguished work at the various schools.

The Committee on Contracts and Specifications submitted a new form of Builders' Contract which represented the work of a joint conference between the Committee and the National Association of Builders. The form was adopted and contains many improvements.

The sum of twenty-five hundred dollars was voted for a survey and repairs to the Octagon. By resolution the Convention urged upon the Profession the desirability of liberal support and aid in further extending the influence of the Institute Journal.

Mr. William B. Faville of the San Francisco Chapter was honored by being elected a Fellow of the Institute. The following officers were elected for the ensuing year:

President, R. Clipston Sturgis, Boston; First Vice-President, Thomas R. Kimball, Omaha; Second Vice-President, D. Knickerbacker Boyd, Philadelphia; Secretary, Burt L. Fenner, New York City; Treasurer, J. L. Mauran, St. Louis.

Directors for three years: Charles A. Coolidge, Boston; Charles A. Favrot, New Orleans; Elmer C. Jensen, Chicago.

Director for one year: John Hall Rankin, Philadelphia.

On Thursday, December 4th, the Institute Gold Medal was conferred upon M. Jean Pascal, "in absentia" at the building of the Pan-American Union. On behalf of M. Pascal, the medal was received by Ambassador Jusserand.

On Friday evening the Convention concluded with a Banquet at the Shoreham Hotel, at which there were a number of interesting addresses.

Mention should be made that the Institute's participation in the Lincoln Highway project was an interesting part of the Convention proceedings and also a subject for discussion at the Banquet.

As an indication of the desire of the present administration of the Institute to have a wider participation in its affairs by the members, it is noteworthy to record that on recommendation of the Board of Directors, the Convention voted to abolish any special privilege of holding office to Fellows of the Institute and that the conferring of Fellowship upon a member is for distinguished service to the profession, only.

The nomination of Fellows and the presentation of the certificate was made a dignified part of the Convention proceedings.

In closing this report, two quotations are given as expressing the crystallized sentiment of the Institute and also of the aims which should inspire the individual members. The first quotation is from the President's address and the second from the conclusion of the report of the Board of Directors.

"As the Institute recognizes and upholds complete and perfect service, so will the public, quick to appreciate good work, recognize what the Institute stands for. Let us not rest on promises, let us press forward to performance."

"A man should join the Institute in order to bear his part in upbuilding the artistic and ethical ideals of the profession. Does anyone, whether Institute member or not, question the fact that the practice of architecture in this country is on a far higher plane artistically and professionally today than it was fifty, twenty, or even ten years ago? And if that be the fact, to what other cause can it be due than to the combined efforts of those men, the country over, who have the highest regard for their profession, and to whom it stands for something more than the mere means of livelihood?

"The architect who is not a member of the Institute is deriving a benefit to which he contributes nothing. He is akin to the citizen who enjoys the protection to life and property furnished by the State, and yet evades the duty he owes the State.

"The Institute has the same right to except the support of the righ minded architect that the State has to demand the support of the right minded citizen."

## STANDING COMMITTEES.
## BOARD OF DIRECTORS.

Mr. Faville reported that pursuant to the invitation from the Southern California Chapter, a delegation from the San Francisco Chapter had met with the Southern California Chapter at Los Angeles on the 16th to discuss the law of 1872 and called upon Mr. Mooser to read a report on the matter, which was as follows:

Your Committee, consisting of President W. B. Faville, Vice-President Edgar A. Mathews, and William Mooser, arrived in Los Angeles on Saturday, January 9, 1915, and at noon met a Committee from Southern California Chapter, consisting of President Martin, Secretary Miller and about nine others. The joint meeting lasted until 4:45 p. m., and the entire matter of the law of 1872 was discussed, also the advisability of introducing a bill to form an Architectural Department for the State—the conclusion reached was that it would not be advisable at this time to submit a measure for the establishment of a Department of Architecture, also that in asking the Legislature to repeal the law of 1872, the School Superintendent and County Council of Los Angeles County would father this bill.

Your Committee met with the Southern California Chapter in the evening to further discuss the question of the law of 1872. After quite a lengthy discussion it was carried that the Southern

California Committee, consisting of Messrs. J. E. Allison and J. A. Austin, be given full power to act in the matter, with the Committee from San Francisco Chapter and would later discuss the matter before proceeding.

Your attention is called to the wisdom of both Chapters of the State, meeting and discussing matters pertaining to the profession; our meetings both in the afternoon and evening were well attended and the discussion very interesting, touching a great variety of subjects, all of which are of importance and exceedingly interesting to all architects.

In conclusion it is again called to your attention of the great pity that when matters affecting the practice of our profession comes before public bodies, that architects temporarily placed in the position where good work can be accomplished fail to take council with the Chapters as the representatives of the Institute.

In this particular matter a Commission of Architects, Artists, etc., had been appointed by an act of the Legislature to submit to the Governor of the State suggestions as to Architecture, etc., while the bill gave no authority to the Commission appointed to do anything beyond formulating a report on the subject. It was, however, a golden opportunity to present a complete analysis of the very things that the profession represented by both Chapters are attempting to do; the report submitted by this Commission has as yet not been obtainable by the officers of either Chapter, in fact the members of the Southern California Chapter never knew of the existence of such a commission although one of their members is on the Commission.

There is also a member of your Chapter (an Institute member), on the Commission, and it is certainly unfortunate that the architect members of this Commission did not bring the matter to the attention of the Chapters, where no doubt much good would have resulted.

At the conclusion of the reading of the report Mr. Faville further stated that on the Tuesday following he had called a meeting in San Francisco, at which were present the President, Vice-President and Secretary of the Chapter, and Mr. Charles Peter Weeks, John J. Donovan and William Mooser. There was also present Mr. Seward A. Simons from Los Angeles, Attorney for the Southern Chapter. At this meeting it was discussed as to the steps that should be taken to assist in the repeal of the Law of 1872 and as to a plan of campaign.

On motion duly made, seconded and carried, the report of the Committee was accepted and the Board of Directors empowered to act in the matter in accordance with the reports.

SUB-COMMITTEE ON COMPETITIONS.

The Secretary reported for the Sub-Committee on Competitions that the Committee had approved the program for a limited competition for an additional wing to the San Francisco Hospital Group as prepared by the Board of Consulting Architects.

SUB-COMMITTEE ON PUBLIC INFORMATION.

A communication from Mr. Frank C. Baldwin, Chairman, relating to subscriptions to the Journal, was read and it was duly moved, seconded and carried that while the Chapter wishes to be on record as encouraging the Journal in every particular, it did not deem it advisable under present conditions for the Chapter to assume the obligation of subscribing for an entire membership en bloc, but strongly recommends that all members renew their subscriptions or subscribe to the Journal.

COMMUNICATIONS.

The following communications were read and ordered placed on file:

From Frank C. Baldwin, Chairman of the Committee on Public Information, A. I. A., relating to the subscriptions to the Journal; from D. Knickerbacker Boyd, giving official notification of the election of Mr. Faville to Fellowship; from A. L. Walker, Acting Secretary of the Southern California Chapter, extending an invitation to a Committee from the San Francisco Chapter to decide on action to be taken regarding the "Law of 1872;" from Thomas B. Murphy, Chief Engineer, San Francisco Fire Department, relating to a proposed amendment to the present ordinance in regard to water pressure.

NEW BUSINESS.

A discussion as to competitions and the formation of an Art Commission consumed the balance of the time until adjournment.

ADJOURNMENT.

There being no further business before the Chapter, the meeting adjourned at 9:45.

Subject to approval.

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The eightieth meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, California, on Saturday, January 9, 1915.

The meeting was called to order at 7:30 p. m. by President A. C. Martin.

The following members were present.

| | |
|---|---|
| Allison, D. C. | Martin, H. H. |
| Allison, J. E. | Morris, B. M. |
| Backus, J. J. | Norton, S. T. |
| Davis, F. P. | Patterson, H. M. |
| Eisen, P. A. | Power, T. F. |
| Farwell, Lyman | Rosenheim, A. F. |
| Gordon, Chas. | Saunders, W. J. |
| Grey, Elmer | Skilling, C. F. |
| Hillman, J. C. | Wackerbarth, August |
| Hunt, Myron | Walker, A. R. |
| Krause, J. W. | Withey, H. F. |
| Krempel, J. P. | Schaefer, F. R. |
| Martin, A. C. | |

As guests of the Chapter were present: Wm. B. Faville, President of the San Francisco Chapter, American Institute of Architects; Edgar A. Mathews, Vice-President of the San Francisco Chapter; Wm. Mooser and John Pelton, Architects of San Francisco; W. E. Prine, of the Southwest Contractor; and John Bowler, of the Builder and Contractor.

The minutes of the seventy-ninth meeting, regular meeting, were read and approved.

For the A. I. A. Sub-Committee on Public Information, Mr. Elmer Grey reported that six copies of the A. I. A. Journal had been received and were being sent to the daily newspapers.

For the Special Committee on Contracts and Specifications, a written report, submitted by Mr. Edwin Bergstrom, was read, outlining the progress of the Committee in their work with the California Association of Electrical Contractors and Dealers.

Communications were next read as follows:

From D. Knickerbacker Boyd, Secretary of the American Institute of Architects, officially announcing to this Chapter the elevation of Mr. Fernand Parmentier to Fellowship.

From D. Knickerbacker Boyd, advising this Chapter of the resolution passed by the Institute's Board of Directors suspending for a period of one year from January 1, 1915, such provisions of the Canons of Ethics and Circular of Advice as pertains to competitions.

Following the reading of these communications, a general discussion was entered into relative to the holding of an Architectural Exhibit during the year 1915. Upon motion properly seconded and adopted Mr. H. F. Withey was appointed Chairman of an Exhibition Committee with power to appoint his assistants; to investigate the desirability of holding such an exhibit, and to report at a future meeting.

The next item of business was a report made by Mr. J. E. Allison as to the decisions reached by the Joint Committees from the San Francisco Chapter and the Los Angeles Chapter relative to the methods of attacking the Law of 1872.

Following this report a general discussion was entered into by local members and by the visiting San Francisco members regarding the entire situation.

Following, Mr. A. F. Rosenheim, seconded by Mr. H. M. Patterson, moved that the matter be left entirely in the hands of the Joint Committee of five with full powers to act; this Committee consisting of Messrs. J. E. Alison and John Austin from the Southern California Chapter, Mr. Faville, Mr. Mathews and Mr. Mooser, from the San Francisco Chapter.

Following this motion, Mr. Faville was called upon for a talk on the San Francisco Exposition. This talk was of extremely great interest and value to all who heard him.

Following Mr. Faville, Mr. Mathews and Mr. Mooser addressed the members on matters of interest to the profession, outlining some of the experiences of the San Francisco Chapter in the conduct of their affairs.

The meeting adjourned at 10:35 p. m.

(Signed) FERNAND PARMENTIER,
Secretary.

By A. R. WALKER,
Acting Secretary.

### OREGON CHAPTER, A. I. A.

Meeting called to order by the President.

As the Secretary was absent Mr. Allyn was appointed Secretary pro tem.

The following were present: Doyle, Wilson, Schacht, Fouilhoux, Naramore, Beckwith, Smith and Allyn.

The minutes of the meeting of November 18th were approved as printed.

There was no quorum at the December meeting.

COMMITTEE REPORTS.

There were no committee reports, except by Mr. Fouilhoux of the Building Laws Committee, who stated that a new City Plumbing Ordinance was about to be considered.

COMMUNICATIONS.

Bill for $20.00 dues for 1915 was presented by the Architectural League of the Pacific Coast. Moved by Mr. Fouilhoux, seconded by Mr. Beckwith and carried that this bill be paid.

Letter from the Secretary and Treasurer of the Architectural League of the Pacific Coast was read, stating that the Oregon Chapter should elect a member to serve on the Executive Council of the League.

Moved by Mr. Beckwith, seconded by Mr. Naramore and carried that Mr. Whitehouse serve as member of said Executive Council.

Resignation of Mr. Kleeman read.

Moved by Mr. Fouilhoux, seconded by Mr. Wilson and carried that Mr. Kleeman's resignation be accepted.

Letter read from Electrical Contractors' Association.

Moved by Mr. Fouilhoux, seconded by Mr. Beckwith and carried that letter be referred to the Committee on Professional Practice.

Letter was read from the American Institute of Architects, on which no action was necessary.

The Secretary was unanimously directed to write a letter to Mr. Williams, expressing the sympathy of the Chapter members during his illness.

After some discussion in connection with securing a speaker for the next Chapter meeting, the meeting adjourned.

F. S. ALLYN,
Secretary pro tem.

♣ ♣ ♣

### WASHINGTON STATE CHAPTER, A. I. A.

The January meeting of the Washington State Chapter was largely devoted to a discussion of the advisability of attempting to secure the passage of an Architects' Licensing Law, through the Legislature, which is now in session. A special committee was appointed to report on the matter at a special meeting of the Chapter, which meeting was held on January 20th, at which the committee recommended that the Chapter actively embark in an attempt to secure the passage of a law similar in most respects to those of the states of California and Illinois, with such modifications as seemed best for this state. The Chapter voted favorably on the question, and a bill has already been introduced into the Legislature.

ARTHUR L. LOVELESS,
Secretary.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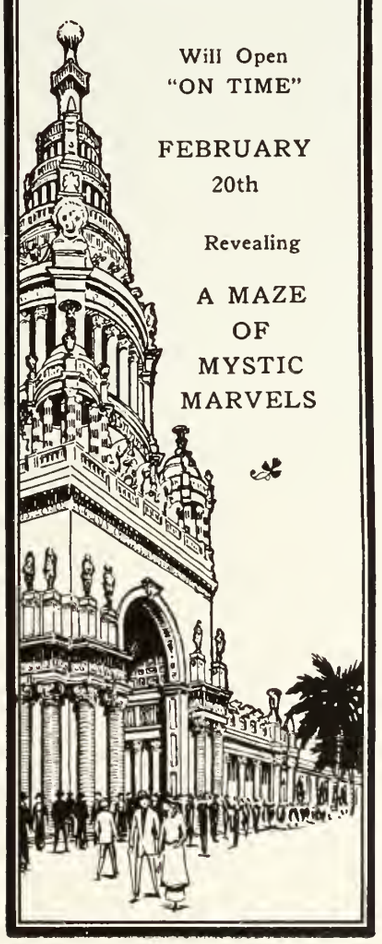

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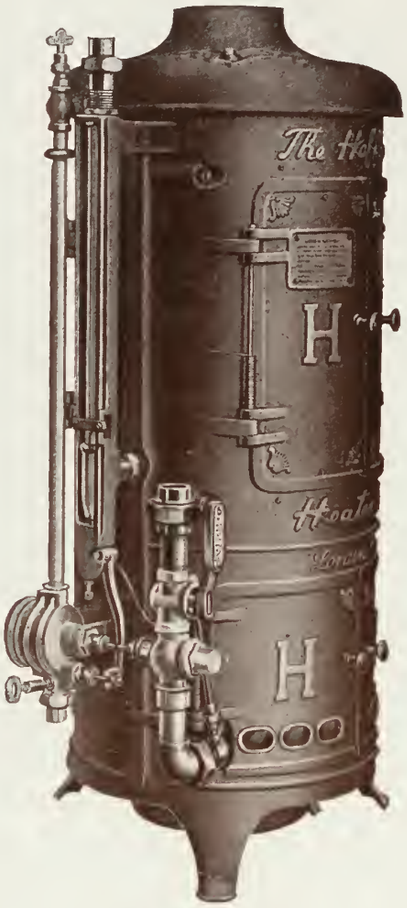


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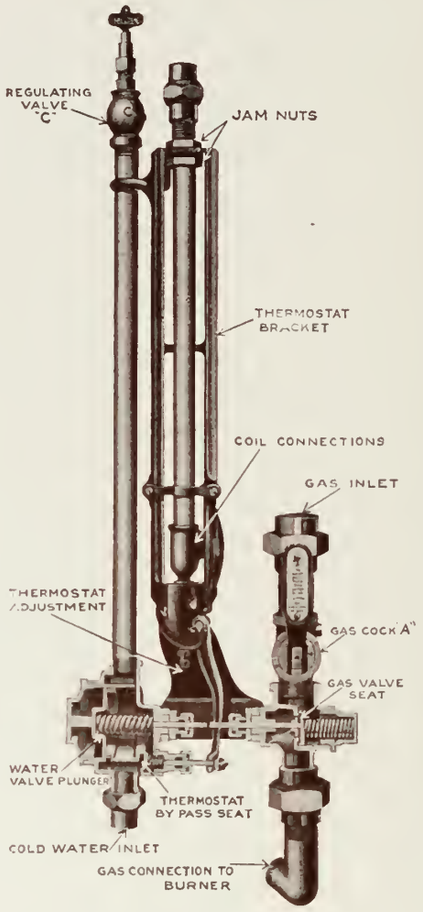


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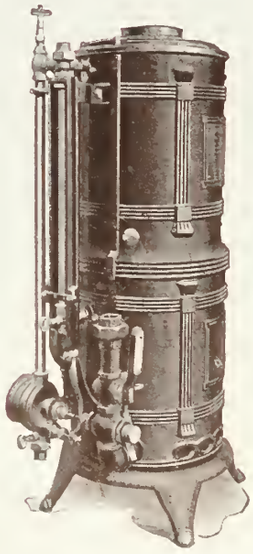

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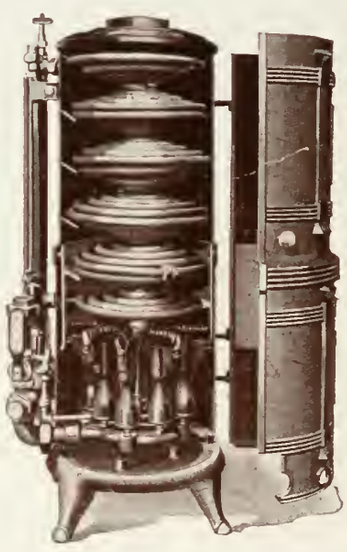

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SAN FRANCISCO
CALIFORNIA

VOLUME NINE
NUMBER THREE

MARCH, 1915

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# The Pacific Coast Architect

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THE PACIFIC COAST ARCHITECT

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## EDITORIAL

### Exposition Designers Are Honored

Members of the Architectural Board of the Panama-Pacific International Exposition were honored and received official recognition of their work at special ceremonies on February 25th, the date set aside by President Charles C. Moore, as Designers' Day. The several artists and architects gathered at Court of the Universe, where President Moore delivered an inspiring address, expressing his admiration and appreciation of their services. Each of the architects and artists were presented with a handsome cabinet by Mr. Geo. W. Kelham, chief of the department of architecture. The ceremonies concluded with informal inspection of the grounds. The designers who were thus honored are: Geo. W. Kelham, W. B. Faville, Louis Christian Mulgardt, Arthur Brown, Jr., C. R. Ward, B. E. Maybeck, A. Stirling Calder, J. H. Blohme, Jules Guerin, Henry Bacon, William R. Meade, Karl Bitter, Thomas Hastings, John McLaren, E. F. Farquhart.

♠ ♠ ♠

### Court Renders Important Decision

The Minnesota Supreme Court has rendered a clear-cut decision on the question of a lien against land to secure pay for plans. The opinion was given by Judge Bunn, who says: "An architect who, under contract with the owner of land, furnishes plans and specifications for the construction of a building thereon, is entitled to a lien upon the building and land upon which it is constructed, though he does not supervise the construction. If the owner, after the plans are furnished, of his own volition and without fault of the architect, abandons the construction of a building on the land, the architect has a lien on the land. An actual improvement is not necessary. The contract between the architect and the owner was that the former should furnish plans and specifications for and supervise the construction of the building for an entire consideration based on a percentage of the total cost. The lien statement was filed in time, though the last work on the plans and specifications was done more than ninety days prior thereto."

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### Architects Make Fine Records

Mr. W. K. Knighton, State Architect for Oregon, and Architect D. R. Huntington, City Architect with the building department of the City of Seattle, have recently come in for considerable praise for the excellent showing and efficient handling of their respective departments.

During the past four years, Mr. Knighton has taken charge of the construction of ninety buildings which cost $1,395,000, while the expense to his department amounted to about $42,000, a little less than 3 per cent of money spent.

Mr. Huntington has designed buildings that amounted to $575,359, at a cost of $19,731 to his department.

These figures unquestionably show that these officials have conducted their offices in a competent manner; they have made good in every sense of the word.

♠ ♠ ♠

### Parmentier Again Writes Friends

Los Angeles friends of Architect Fernand Parmentier, Secretary of the Southern California Chapter, A. I. A., who has been in the French Army since the outbreak of the European War, have received another letter from him that is of interest. Mr. Parmentier says that he is still in good health and is gaining in strength of power and resistance. He especially mentions the matter of his elevation to fellowship in the Institute, and says that it is a great comfort to receive news testifying the kindly remembrance of his fellows in California and the Institute. "I shall have much to tell when I return," he writes, "and should I fail to do so, my last thoughts shall be with gratitude to my fellow professionals who have been so kind to me, and the fellowship in the Institute I shall prize above all other things to the last moment."

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### Institute Issues Standard Forms

The American Institute of Architects has issued a second edition of its Standard Contract Documents. The Institute's forms although intended for use in actual practice should also be regarded as a code of reference and representing the judgment of the Institute as to what constitutes good practice and as such they may be drawn upon by architects in improving their own forms. Although the forms are suited for use in connection with single or general contracts, they are equally applicable to an operation conducted under separate contracts.

### Liberty Bell Has Disease

An interesting aftermath to the recent proposal to remove the Liberty Bell from its hanging in Independence Hall, Philadelphia, to the Panama-Pacific International Exposition is presented in a discussion of the physical condition of the sacred relic. Metallurgical experts have discovered that the bell is afflicted with a "disease," resulting from a remelting of the iron years ago, at which time, it is now shown, unscientific methods and mixtures injured the metal.

It is contended by opponents of its removal from Independence Hall that to safeguard the bell it must be absolutely free from any vibration. It is pointed out that considerable of its injury was the result of its previous journeys to New Orleans in 1885, to Chicago in 1893, to Atlanta in 1895, to Charleston in 1902, to Boston in 1903, and to St. Louis in 1904.

The new crack which developed in comparatively recent years, and which starts from the top of the old crack, extending diagonally around the other portion of the bell more than one quarter of its circumference, and which was given exploitation in 1909, when it seemed that the bell was to be sent to Seattle, has again come in for much publicity. At that time it will be remembered that this crack could only be seen with the aid of a magnifying glass; it is now plainly visible to the naked eye.

Still louder protests were voiced when the effort was made to bring it to San Francisco, resulting in further investigations by eminent and distinguished metallurgists, who have now come forward with the statement that the bell is suffering from a "disease of metals," now recognized as technical phraseology, and clearly applicable to the present case; in other words, the Liberty Bell has a distemper which is easily explained by the experts when its history is reviewed.

It will be remembered that the bell was made in London and arrived in Philadelphia in 1752, being tested in August of that year. The first stroke of the clapper, and without any other violence, cracked the instrument. The metal was then broken up and it was concluded that it was too high and brittle. Two Philadelphia workmen then undertook to cast it and the metal was toughened with the addition of copper. A second test was made, and this time it was found that there was too much copper. Pass and Stow, the names of these two latter casters, who by the way, are said not to have been bell founders by trade, were again given permission to recast the bell, this time adding the tin to restore the tone, the loss of which was caused by their over-indulgence in the use of copper. This last effort was highly successful, and the gentlemen were paid £60 13s 5d ($295.25) to cover the cost of their work.

These several cases of casting and remelting, under unnatural and injurious circumstances caused abnormal shrinkage and cooling, which, it is now claimed, precluded any possibility of a homogeneous composition. Had the bell been kept quiet after the first great crack showed, this latter crack and more serious one would probably have been prevented.

Going into the matter technically, the experts have advanced specific reasons for the disease of the Liberty Bell, having taken into account the many and objectionable circumstances which have surrounded this bell during its life, and which have invited so distasteful a distemper.

♠ ♠ ♠

### Hygiene Association to Convene

An important subject is discussed in this issue by Architect Charles S. Kaiser, of San Francisco—the forthcoming meeting of the American School of Hygiene Association, to be held in San Francisco June 25th and 26th. Mr. Kaiser has not only ably announced the gathering, but has entered into a still deeper discussion dealing with the purposes and aims of the Association.

Members of the profession interested in school activities will find much of interest here, and, as it is the desire of Mr. Kaiser that as much publicity as possible be given to this important subject, we express hope that all interested readers will get in touch with Mr. Kaiser, in which they will co-operate and greatly assist a movement of permanent and growing power and benefit.

The coming convention will be held under the patronage of the Panama-Pacific International Exposition.

♠ ♠ ♠

### Cost of Operating Sky-Scraper

The following table of per cents has been compiled to show the actual cost of operating a sky-scraper. The figures represent an average from the reports of a large number of buildings in the several largest cities of this country. During this investigation a tremendous fluctuation of figures was the outstanding feature. For instance, it was found that some building charges to management amounted to 8 per cent and over, while other figures were far below. The figures are: taxes, 22.2 percent; ground rent, 21.4; engine room, 19.3; janitor service, 15.1; elevators, 6.3; improvement-alterations, 3.1; miscellaneous, 2.6; building repairs, 2.3; depreciation, 2.2; management, 1.7; decorations 1.5; insurance, 1.2; water, 1.1.

# Relation of Architect to Client

We have in mind a number of addresses and articles on architectural subjects by the layman, among them bad, indifferent and a few good ones. It has been our very great pleasure to recently read an address on the subject of an architect as related to his client. It is our firm conviction that the address in question has touched on a subject of vast importance to the profession, in a way calculated to arouse admiration for the author.

This man is Mr. Oliver La Farge, an Eastern banker, who spoke before the Architectural League of the Pacific Coast, at its recent convention. The Journal of the American Institute of Architects, has reprinted his speech with an annotation that Mr. La Farge has given some advice which is well worth while to consider.

Mr. William Mooser of the San Francisco Chapter, A. I. A., has read the article and declares it to be one of the most interesting discussions that has come to his notice in recent years. Mr. Mooser stated that he believed that every architect would be interested in this talk of a banker, who really knows something of the profession of architecture.

"Notwithstanding the fact that I live so close to two architects and have one in my family," said Mr. La Farge, "I am perfectly amicably disposed toward the profession, and may truly say that I always have dwelt in good relations with its members. I may say that I expect to do so until such time as I shall build something of my own.

"While I say this with a frivolous revelry and abandon, I note that you assume that in it there lies concealed a subtle something, about which I am going to trespass on your good nature and amiability.

"One is not often given a chance to talk to architects and tell them, as a crowd, just what one thinks of them. I am somewhat peculiarly situated in regard to this. I have worked in an architect's office and have studied architecture and building and am one of those so-called business men who are supposed not to know the aims, ambitions, and hopes of the men of your profession, and am also one of that body of men who continually offend by refusing to recognize the ethics of your profession.

"Perhaps it was fortunate for me that I was brought up in the atmosphere which was always redolent of the carnage of battle between the artistic temperament and the commercial temperament, and I am quite sure that I am not mistaken when I say that there is a great deal to be said on both sides of this question, and that there is a great deal that has been left unsaid by the architects, which in duty to themselves and to the public requires to be said.

"You may have noted a remarkable fact in regard to the average American business man, in that there is no question which he feels quite as unable to master easily as the question regarding art or architecture. This feeling is largely due, of course, to unfamiliarity with the subject as well as to a contempt for its mastery—a feeling which has been engendered by an exclusiveness of aim and attainment on the part of those who practice it. It seems to me that it is possible to bring about a more complete understanding of your work and its necessities by the adoption of a few simple principles, one of the first of which is that the public be made to understand the architect's point of view.

"We must remember that all professions dealing in imaginative qualities of work have had, from time immemorial, difficulties of understanding as between principles and clients, and architecture has this difficulty because, if the client had these qualities, he need only employ a carpenter or builder.

"Perhaps you may remember how indignant was Michael Angelo when he overheard the Pope and one of his advisers criticizing his works and methods, and how his indignation got the better of him and he upset the paint on their heads from his scaffold.

"Perhaps we can go further back than that, even to the remote ages, and remember the sadness of the ancient Chinese painter, who overwhelmed by continuous criticisms and misunderstandings, retired into the painting which he had made in order that he might retain his peace and happiness.

"All our earlier artists and architects suffered from the universal lack of knowledge of art and from an improper understanding of its necessities; but, in spite of that, and, I might say, by favor of that, they were able to produce lasting things.

"Richardson suffered from this as much if not more than any architect, and I could cite you numerous cases of apparent disregard of the feelings, opinions, or intelligence of architects, artists, and sculptors.

"Almost universally, may it be pointed out that an understanding would have been easily possible provided the professional man had been willing to unbend and become a teacher to his client.

"In all cases you will find that the impatience of the so-called practical man of affairs with the imaginative qualities of architects is due in part to three or four things:

"First—Lack of knowledge of the cost of drawing.

"Second—Lack of explicit determination of what the client is paying for.

"Third—Lack of imagination—that is, lack of understanding—of what the architect's function really is.

"Fourth—Lack of evidence of commercial return on good design as well as planning.

"Now as to the first: It is a problem how to get this into the lay mind, but I assure you it can be done if the architect himself keeps a cost account of his draughting as he should; yet there are many architects who do not keep such a cost account and therefore cannot explain to the client in details of dollars and cents and hours and minutes. If they keep such a system, there is nothing that will interest the commercial client more than an exposition of it.

"Now as to the second: A definite method of charging is professionally correct and should be adhered to, but the public usually misunderstands what is meant by supervision, and wherever you find a client you will very likely find him confident that he is not getting the supervision to which he is entitled. I believe that a complete understanding on this point before proceeding saves many difficulties and much expense to the architects.

"Now the last two difficulties, which are really due to a lack of education, can be remedied (and I believe they have been somewhat remedied), first, by keeping to the standard of your profession and demanding recognition of your standards, and also by a constant exposition of the work of the architect, what he has done for the community and what he can do, and what he supplies that the other man lacks.

"It has seemed to me that a practical book, on the plan of Mr. Richard Hurd's book on real estate values, would be of great value not only to architects but to the public. I presume many architects are familiar with that book. It gives the history of city growth, and the land, building and rental values of many cities which, of course, are closely related to the question of proper planning, and on the whole, I think there has been no book written on that subject as good as this one.

"My own business is mortgage banking; that is, savings deposits invested in city mortgages. To us, during periods

such as we have had in the last few years, the only real basis of appraisal of real estate for mortgage is the rental basis, because of the lack of sales of real estate. The rental basis of a loan depends in part upon the good planning of the building, and in part upon its location, but the major portion depends upon good planning. This depends upon the architect. So, you may see that after all we are closely allied—if you do good work we can do good work—and just so much as a savings bank is able to invest its funds wisely and safely in a community, just so much better and richer is that community; it is being constructed by its own people, and is just so much more able to employ good architects.

"I believe that architects, as a rule, are the best professional men of any community. I have always found them alert, filled with civic pride, and very human, and the most delightful men as friends. I have usually found them controlled by two very strong motives; a constant wish to do honor and justice to their profession, and a desire to please their clients, of course not counting the anxiety we all have to get the job. The control by associations is a good thing, but I beg you to remember that your client cares nothing for rules and regulations, and you must educate him to a belief in your capabilities, and not present him with a printed slip of what the Institute decrees professionally. You can do this now, where you could not do it twenty years ago.

"There are occasional lapses by the public, but the emphatic expression of outrage by the people of the world at the recent destruction of the architectural monuments in France and Belgium must convince you that the people are generally assured of the value of good architectural work.

"My conclusion is that the successful architect is the one who can handle the public without offense to its sensibilities, and still cling to the high ideals of his profession."

# Fundamentals of Specification Writing

BY FRANCIS W. GRANT

Although it has long been conceded that the writing of specifications for architectural undertakings has not kept pace with the general progress of the profession, yet little has appeared in the architectural journals or text books tending to correct this condition. The specification is of tremendous importance to the successful issue of any building operation and time devoted to the study of its fundamentals by the young men in the profession would well repay the effort.

In this day of efficiency experts, and elaborate methods of procedure intended to bring about system, it seems strange that more attention is not paid to this subject. A proper appreciation of the theory of specification writing will tend to fewer legal entanglements, an enhancement of the architect's prestige among craftsmen, and to the maintenance of that respect generally felt by the client for the architect's competency during the sketch period of negotiations.

It goes without saying that standardization should be sought in specification writing as in any other line of work, but the specification writer should guard against too much of even this good thing.

The writer is firmly of the opinion that standardization carried to the extent of fixed printed general conditions is detrimental to the efficiency of the specification as a whole. It may develop in the architect's experience that a large part of the paragraphs constituting the so-called general conditions, or that part of the specification defining business relations, may be used repeatedly without change, thereby becoming standard for his office. The practice, however, of having these printed and so incorporated in each specification should not be adopted. Such practice tends to minimize their importance in the minds of the contractors and must necessarily give the client an impression that he is buying ready-made goods where he thought he was having something made to order.

Standardization as applied to form, method of general arrangement, including sequence, and of notation, is not only feasible but highly commendable.

The most marked improvement, in fact about the only one in recent years, in specification writing, has been the departure from the use of legal size paper bound at the top. This change has been promoted largely by the growing popularity of vertical filing in architects' offices, to which letter size paper, because of its being more readily filed with general correspondence, is more appropriate, though possibly some architects may have been influenced by the more commendable reason that it facilitates reference to the specifications by those in the field to whom these instruments are more particularly addressed.

The ideal form of a specification, of course, is the printed pamphlet and this should be adopted whenever circumstances will permit. Generally, however, the architect must be satisfied with typewritten specifications. These should be on good bond paper eight and a half by eleven inches, with an ample left hand margin for binding. The binding should be such as will absolutely prevent the taking out and reinsertion of pages without noticeably mutilating the remaining pages. Marginal headings should be employed and the paragraphs should be numbered consecutively from beginning to end of the entire specification. When the paragraphs are so numbered the specification is capable of being completely indexed, and this should always be done with careful attention to cross indexing.

A specification which recognizes the various subdivisions of the work as separate chapters cannot be readily and properly indexed, and since the division into chapters and the index are both intended to serve the same purpose, that is to facilitate reference, the adoption of consecutive numbering and but one beginning is to be strongly recommended as best serving that purpose.

Brevity should be the constant aim of the specification writer, but never at the expense of clarity and comprehensiveness. Everything must be covered no matter how voluminous it may make the document, but "blue pencil" your work after the first draft, as you would a telegram and cut out duplications and everything that savors of mere discussion.

Get the true meaning of the word "specification" in your mind before beginning and keep it there. Specify by name just what you want, if you know what that is, but do not be ashamed to admit a doubt, and specify accordingly with frankness, for no man living can reasonably claim complete knowledge of all known building and processes, and it will be necessary sometimes to merely specify functions, leaving definite selection until evidence can be secured that will demonstrate what is the exact requirement.

An exception must be made and specific naming of articles waived or modified by the use of the words "or equal"

(Continued on page 113.)

First Church of Christ Scientist of Seattle
Charles H. Bebb & L. L. Mendel, Architects, Seattle
(Partnership dissolved 1913)

Corner Detail, North Entrance

Detail View Looking Toward Rostrum

First Church of Christ Scientist of Seattle

Charles H. Bebb & L. L. Mendel, Architects, Seattle

(Partnership dissolved 1913)

Detail of Dome and Sunburst

View Looking Toward Rostrum

First Church of Christ Scientist of Seattle

Charles H. Bebb & L. L. Mendel, Architects, Seattle

(Partnership dissolved 1913)

Corner Detail, South Entrance

Detail of Organ and Rostrum

First Church of Christ Scientist of Seattle

Charles H. Bebb & L. L. Mendel, Architects, Seattle

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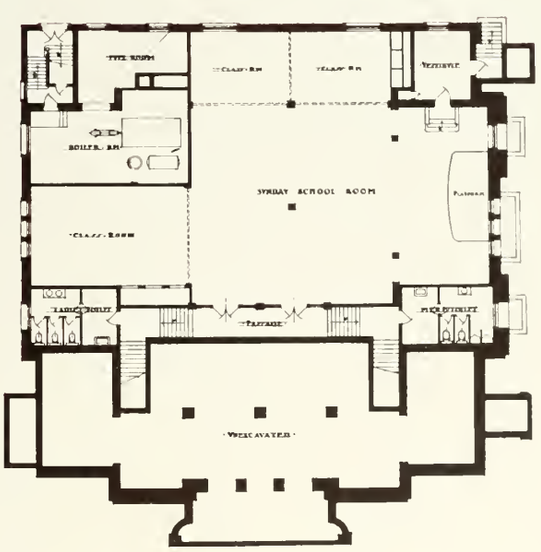
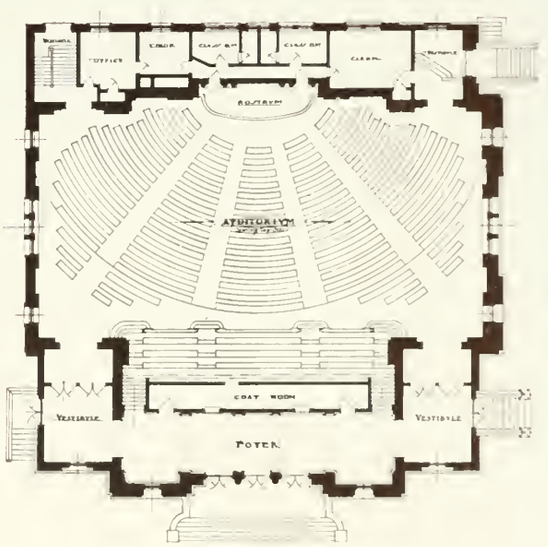
Foyer Taken from North End




Basement Plan




First Floor Plan

First Church of Christ Scientist of Seattle
Charles H. Bebb & L. L. Mendel, Architects, Seattle
(Partnership dissolved 1913)

Residence of J. A. Veness, Portland
Emil Schacht & Son, Architects, Portland

Sun Room

Loggia

Residence of J. A. Veness, Portland
Emil Schacht & Son, Architects, Portland

Dining Room

Drawing Room

Residence of J. A. Veness, Portland
Emil Schacht & Son, Architects, Portland

Residence of O. E. and A. S. Heintz, Terrace Road, Portland Heights, Portland
George Foote Dunham, Architect, Portland

Residence of O. E. and A. S. Heintz, Terrace Road, Portland Heights, Portland
George Foote Dunham, Architect, Portland

Stair Hall

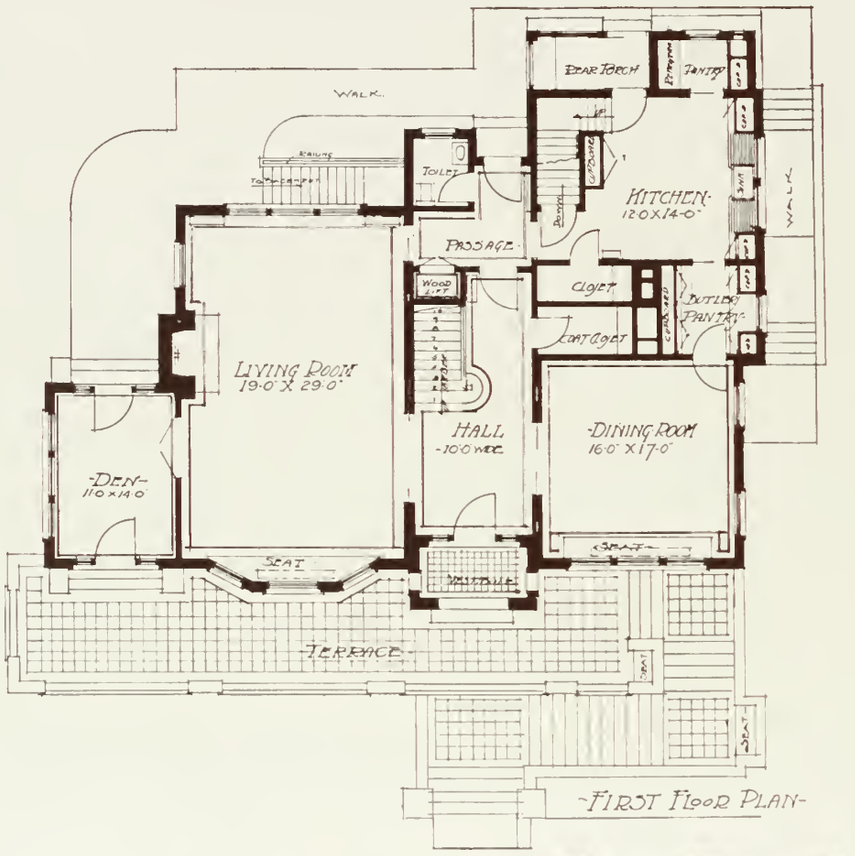
Dining Room

Residence of O. E. and A. S. Heintz, Terrace Road, Portland Heights, Portland
George Foote Dunham, Architect, Portland

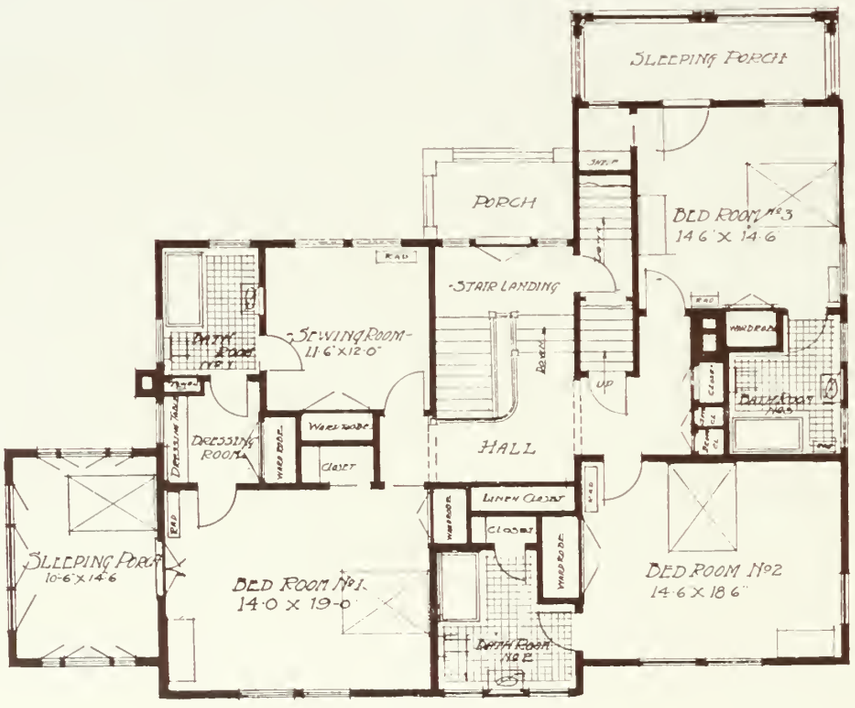
Living Room

Living Room

Residence of O. E. and A. S. Heintz, Terrace Road, Portland Heights, Portland
George Foote Dunham, Architect, Portland




FIRST FLOOR PLAN




SECOND FLOOR PLAN

Floor Plans, Residence of O. E. and A. S. Heintz, Terrace Road, Portland Heights, Portland
George Foote Dunham, Architect, Portland

Residence of Walter B. Honeyman, Portland
D. C. Lewis, Architect, H. Goodwin Beckwith, Associate, Portland

Library

Residence of Walter B. Honeyman, Portland
D. C. Lewis, Architect, H. Goodwin Beckwith, Associate, Portland

Dining Room

Living Room

Residence of Walter B. Honeyman, Portland
D. C. Lewis, Architect, H. Goodwin Beckwith, Associate, Portland

(Continued from page 96.)

or some similar expedient when the work is for a government, which by law forbids exclusive provisions and demands competition, or when there is reason to believe that the dealer in any particular article wanted will take advantage of a specification excluding competition, and with all due respect to the larger majority of dealers in building materials, there are many unscrupulous enough to take such advantage.

A specification should never be written in the negative or merely permissive style. Every provision must be mandatory, or the writing becomes an essay and not a specification. The following from a so-called "specification help," published by the manufacturer of a certain cement hardener, is an excellent example of how not to write. "Lay *your* floor base and topping *as usual*. The topping *should be at least* three-quarters of an inch thick and *should be* made of ..... *See that* the topping is not made *too* wet, then float well."

Having set out only to touch briefly upon a subject large enough to fill volumes, I will close by calling attention to the frequent error of overworking the word "best" in a specification; if you want the best throughout say so once under appropriate caption and let it go at that. Constant reiteration only tends to diminish the force of the adjective. As a matter of fact, however, the best of everything is seldom justified and the qualifying words "unless otherwise herein specified" should usually be used in conjunction with the word "best."

# School Hygiene Interests Architects

By CHARLES S. KAISER
MEMBER OF SAN FRANCISCO COMMITTEE, AMERICAN SCHOOL HYGIENE ASSOCIATION

The attention of architects is called to the coming meeting of the American School Hygiene Association, which is to be held in San Francisco, June 25th and 26th, under the patronage of the Panama-Pacific International Exposition. The educational exhibit of the Exposition is itself very comprehensive and interesting, and it is planned to supplement this with an exhibit of the most progressive and hygienic types among the schools of California.

It is intended to urge the importance of the hygiene movement as represented in this Congress of the American School Hygiene Association strongly upon all who are in any way responsible for health conditions in our public schools. Among these responsible people the architects of the country certainly have a great deal to answer for; yet, unfortunately, comparatively few architects have shown any interest in this important and useful Association, even among those who are most active in school work. Every architect with the remotest interest in schools should become a member of this Congress and study its proceedings, whether expecting to attend or not. The membership fee is three dollars, payable to Dr. William Palmer Lucas, Secretary-Treasurer, University Hospital, San Francisco, and gives full membership privileges in the Association for one year, including a copy of the printed proceedings of the Congress.

This meeting of 1915 will be the eighth Congress of the national association, last year's meeting having been postponed on account of the war. The Congress of 1913, it will be recalled, was merged into the Fourth International Congress on School Hygiene, very splendidly and successfully held at Buffalo.

Further announcement will be made as soon as the program of this coming Congress has taken more definite shape, but it is to be expected that the papers and discussions will have the same great practical value as those that appear in the proceedings of former congresses.

A brief survey of what occurred at the last great Congress will be of interest in this connection and show something of the scope of this modern science. Section 1 of this Congress included papers on the sanitation of sites and buildings; the planning of schools against the fire hazard; modern methods of sewage disposal for city and country schools; fresh air, open window and open air schools from the points of view of hygienists, educators and architects. A distinct forward step was recorded in the better recognition of the true primary purpose of ventilation, and of the wonderful efficacy of fresh air.

"Ventilation," to quote Dr. Terman's book on "School Hygiene," "is first of all a psychological problem, only secondary and incidentally one of mechanical engineering. The real object is not school-room ventilation, but body ventilation." A revolutionary and apparently quite contradictory idea, again, was advanced by some of the highest authorities who had experimented with the sealed recirculating system ventilation. There was an interesting informal "round-table" discussion on this subject in which eminent hygienists and ventilating engineers vainly tried to "get together." There were papers relating to this subject on air-washing, and the uses of ozone in ventilation. There was a symposium on school illumination, and valuable papers on the same topic were given in other departments of the congress.

All this is the kind of hygiene we have read about, but which is here placed in scientific and authoritative form. But why should not architects who presume to design schools know something of the hygiene of prevention, as represented in another section of this congress, covering the medical, hygienic and sanitary supervision of schools, or about the subject of still another section, on the bearings of hygiene in the administration curriculum and schedule of the schools? For the hygiene of progress does not confine itself to the body, but seeks mental and moral, as well as physical influences and reactions. This newer hygiene of the mind has invaded and stirred up the old fields of pedagogy and is gradually pointing the way forward to the essential unity of physical, mental and moral development—to the essential harmony and completeness of well-being that education has hardly recognized since the days of the early Greeks.

But naturally, justice cannot be done in this swift way to the province of school hygiene or to the work of the American School Hygiene Association. Enough has been said to show that the subject goes far beyond our narrow, outworn conceptions of hygiene, both in method and in purpose. School hygiene is a modern science, but with strictly humanitarian ideals. The American School Hygiene Association is accordingly a scientific body, charged with the search of truth, but it is also our national vehicle in the magnificent world-wide movement for the conservation of children, and hence of the human power of future years. It sees in the school not merely the pedantic, brain-incubating enterprise of the Middle Ages, but the most direct, effective and farthest reaching instrument at hand for social progress.

It is the plain duty of architects, not only as professional men but as parents and citizens, to take part in this movement. It is not a movement of "high-brows," if that were any objection, but of practical men and women. Architects surely should have the broadest interests in these advanced educational and social aims of the school in order to approach school problems with the necessary degree of intelligence. Obviously they should acquaint themselves with the best sources of information on the subject of school hygiene, and to that end should become identified with the national agency for the school hygiene movement. Knowledge is still power, while on the other hand ignorance in the architect is a far greater obstacle to progress in schools than the poverty of school districts, or an inadequate appropriation for new buildings.

When properly equipped our school architects should do more thinking, especially of the independent kind; they should scrutinize knowingly every detail of the eschool environment in the light of the latest and fullest studies and observations, which is far different, and is usually far safer, than to copy the best that others have done elsewhere. Without this conscientious and intelligent kind of study, the most soundly constructed school will presently be obsolete; for with the growth of this science of school hygiene we may reasonably expect to see some profound influences for change.

## INDUSTRIAL INFORMATION

Architect Frank L. Stiff has removed his office to 1102 Van Nuys Building, Los Angeles.

Architect Andrew Willatzen has removed to new offices at 421-423 Boston Block, Seattle.

Architects Rousseau & Rousseau, San Francisco, have announced removal of their offices to suites 501-2-3 French National Bank Building, 110 Sutter Street.

The architectural firm of Nisbet & Paradice, Boise, Idaho, has dissolved partnership, Mr. Paradice locating at Pocatello, while Mr. Nisbet will remain in Boise, Idaho.

Architect E. B. Johnson has opened offices at 554 Black Building, Los Angeles, where he will be pleased to receive catalogues, price lists, and trade literature in general.

Architect C. A. Westlake has been granted license by the State Board of Architecture, and has opened offices at 1106 West Broadway, Glendale. Mr. Westlake was for a number of years connected with the office of Architects Morgan, Walsh & Morgan, Los Angeles.

Luxeberry White Enamel is finding considerable favor in this territory. It can be washed, is sanitary, cleanly, and also artistic. It is non-porus, absorbs nothing and warrants service. It is a result of fifty-six years of experience on architectural finishes, which insures dependability.

The recent death of Mr. C. Ben Sholes, Long Beach, Cal., prominent architect, was a shock to his many friends in California and elsewhere. The professional career of Mr. Sholes as an architect, commenced in Chicago, where he enjoyed conspicuous success. He was very prominent in religious and benevolent circles in Southern California, interesting himself exclusively in Y. M. C. A. work. He was forty years of age, and is survived by a widow, Mrs. Tennie C. Sholes; two sons, Edwin Allen, age thirteen years; Orrin Donald, age ten years.

Said to be one of the largest orders for ornamental brick ever placed on the Pacific Coast, a contract has been given the Pacific Sewer Company of Los Angeles, calling for delivery of approximately 300,000 separate bricks to be used in facing of the seven-story Robinson building, now being built at Seventh Street and Grand Avenue, Los Angeles. The brick will be of gray mottled colored with enamel finish, and will be made of Southern California clay. The trim of the building will be of terra cotta. Fifty-two cars will be required to forward this order for brick, which approximates 1,050 tons.

The following architects have been granted certificates to practice by the Northern District California State Board of Architecture: Leland A. Bryant, 37 San Jose Avenue, San Francisco; James H. Mitchell, 717 Clayton Street, San Francisco; Albert L. O'Brien, Clunie Building, San Francisco; W. F. Bowen, Fresno; F. Holberg Reimers, 2125 Shattuck Avenue, Berkeley.

The following permanent officers of the Metropolitan Exhibit of Los Angeles have been elected: Thomas Fellows, president; E. J. Judah, vice-president; Fred L. Letton, secretary-treasurer. The manager, Miss M. L. Schmidt, reports a goodly increase in attendance, and interest in the exhibit. It is planned to provide special attractions to stimulate attendance on part of that portion of the general public who have not yet been reached.

The architectural firm of Henry Hall Johnson & Company announce its removal to rooms 534-36 Ford Building, Great Falls, Montana. In making their announcement, this firm mailed out a handsome card on which was printed a photographic reproduction of the Ford Building; their new home, which was designed and erected under their supervision. It is a very neat appearing announcement, and the building looks fine.

"Target and Arrow" tin roofs are one of the best known classes of roofs used in this country, upholding the old time standard of quality for the benefit and use of present-day architects.

In response to an editorial recently published in a contemporary publication, the architect makes a point, which is very interesting. He says: "I do very truly believe that when a man wants a certain material, and knows that it is good, he should specify it without the words 'OR EQUAL,' if, and here is the big question, we can do it without injustice to his client."

It has been well said that this is just what can be done with "Target and Arrow" roofing tin, and you can specify this brand alone and be satisfied that the price will not be raised to your contractor and consequently to your client. The reason is this: For several years "Target and Arrow" roofing tin has been sold to the roofing trade at a fixed retail price. It is stated that no other tin roofing manufacturers have yet seen fit to follow this lead of the N. & G. Taylor Company, manufacturers of the "Target and Arrow" brand.

This company will be glad to furnish any architect on request, a copy of the printed price list to the trade, giving present prices on "Target and Arrow" and the full schedule of terms.

Specifications that permit substitution are not likely to secure "Target and Arrow" quality, as the price of this terne is about $1.00 per box higher than the other brands. The N. & G. Taylor Company protects the architect and the client.

This brand of tin is carried in stock in all the principal Pacific Coast cities. Immediate deliveries can be executed at any time.

Seven years ago texture brick was in its infancy. Its ultimate success was regarded as highly dubious. Few indeed would have dared predict its universal popularity and that, too, in so short a space of time. Art and science combined to produce a brick that would offer a wider scope to the architect. A long felt want existed for a brick which would be lacking in the restrictions demanded of the more uniform and mechanical smooth faced brick. Hence today rough textured brick produced in any desired shade or blending of shades has taken a leading place in the brick industry. Offering a wider range of design and treatment to the architect it enjoys an established and definite field of its own.

It remained, however, for a man gifted with imagination, yet withal practical to create a masterpiece in "brickcraft" so fittingly designated as "Rug" brick. This unique and artistic product is not to be confused nor can it be when once seen with any other texture brick on the market. Laid in the wall Rug brick bears an unmistakable similarity to the soft and alluring tones of a Turkish or Persian Rug. Made very rough with an individual knap or texture characteristic only to Rug brick it absorbs rather than reflects light. This peculiarity gives a pleasing and restful appearance to the eye. Impervious to moisture, free from alkalies, it will not discolor.

Three years ago when the public was skeptical concerning the success of so unusual a product the output of "Rug" brick at Greendale, Ohio, was but 25M brick a day. Today in such great demand is this brick with an international reputation that the output has necessarily been raised to 150M per day. This is not hard to understand when considering that one operation of "Rugs" in a community means many more and that when architects after using them once with unusual success, continue to specify them. Even high freight rates have not prevented the use of "Rug" brick from the Atlantic to the Pacific and from Montreal to the Gulf. Interested inquiries from New Zealand, China, Hawaii, Porto Rico, Germany and Holland point to the building up of a foreign trade in time. Under a license agreement with the Hocking Valley Products Company the originators and patentees of Greendale "Rug" brick, the Los Angeles Pressed Brick Company has secured the manufacturing rights for "Rug" brick for the State of California. The latter concern has made an unusually beautiful and comprehensive display of "Rug" brick in no less than nine shades in its exhibit in the Palace of Varied Industries at the Panama-Pacific International Exposition, San Francisco. A showing of this brick is also made at the San Diego Exposition. The company expects to produce a red "Rug" brick at its Richmond plant in the near future.

Residence equipped with Pitcher Disappearing Doors.

We show in this issue a photographic reproduction of a San Francisco residence which is equipped with Pitcher Disappearing Doors, Adjustable Hangers, and Patented Frames. This equipment has found much favor at the hands of California architects, and has been in especial demand in San Francisco and the Bay region. It is manufactured by the National Mill and Lumber Co., Fifth and Bryant Sts., San Francisco. This firm will be very glad to send full particulars upon request.

## CALIFORNIA.

*Los Angeles*—Architects Hunt & Burns, 701 Laughlin Building, Los Angeles, are preparing plans for the proposed new Salt Lake passenger stations, to be erected on the east bank of the Los Angeles River, south of Seventh Street. The building will be classical in design, two stories in height, steel and terra cotta, and will cost about $260,000.

*Los Angeles*—Architects Hudson & Munsell, 415 Stimson Building, Los Angeles, are preparing plans for a two-story and basement brick school building to be erected on Staunton Avenue at a cost of $55,000.

*Los Angeles*—Architect G. A. Howard, Jr., 711 Grant Building, Los Angeles, has completed plans for a group of grade school buildings to be erected at Hyde Park at a cost of $60,000. The group will consist of a two-story assembly hall and four one-story two-room buildings. The construction will be hollow tile walls, plastered exterior, brick trimmings and clay tile roofs.

*Los Angeles*—Architects Needham & Kline, 615 Brockman Building, Los Angeles, are preparing plans for an auditorium building at Lincoln High School, Pritchard Street and North Broadway; construction will be brick and concrete with plastered exterior, steel roof trusses and tile roof. It will cost $90,000.

*Los Angeles*—Architect J. J. Frauenfelder, Story Building, Los Angeles, is completing plans for a four-story and basement, Class C, loft building, to be erected at 734 South Main Street, for H. H. Ford at a cost of $30,000.

*Los Angeles*—Architect A. C. Martin, 430 Higgins Building, Los Angeles, is preparing plans for a two-story school building to be erected on Macy Street, at a cost of $40,000.

*Los Angeles*—Architect L. L. Jones, Central Building, Los Angeles, has completed plans for a two-story and basement, brick and steel apartment house, to be erected at the corner of Westmoreland and Seventh Streets, at a cost of $35,000.

*Los Angeles*—Architect W. J. Dodd, Marsh-Strong Building, Los Angeles, is preparing plans for a one-story and basement brick library for the city of Los Angeles, to be erected in the Boyle Heights District, at a cost of $30,000.

*Long Beach*—Architect W. H. Austin, 26 Elm Avenue, Long Beach, has completed plans for a two- and six-story hotel addition to be erected on the present hotel site of the Hotel Schuyler Co., on Ocean Avenue, near Palm, at a cost of $60,000.

*Long Beach*—Architect W. H. Austin, 26 Elm Avenue, Long Beach, has completed plans for a six-story addition to the Hotel Schuyler for Stonaker & Dexter, to cost $60,000.

*San Pedro*—Architect Joseph Bell DeRemer, Title Insurance Building, Los Angeles, is preparing plans for a two-story and basement brick grammar school building to be erected on Fifth Street, at a cost of about $75,000.

*Oxcensmouth*—Architects Dennis & Hewitt, 618 Fay Building, Los Angeles, are preparing plans for a brick or hollow tile construction school building for the Union High School District, cost about $75,000.

*Hollywood*—Architect Elmer Grey, Wright & Callender Building, Los Angeles, is preparing plans for two two-story and basement restaurants, to be erected in Hacienda Park, at a cost of $30,000 each.

*Everett*—Architect W. W. Hastings has completed plans for a two-story and basement brick and concrete school building for the Everett School District, to cost $47,000.

*Puente*—Architect C. H. Brown, Stimson Building, Los Angeles, is preparing plans for three one-story brick or hollow tile school buildings in Puente High School District, to cost $45,000.

*San Francisco*—Architects Ward & Blohme, Alaska Commercial Building, San Francisco, are preparing plans for a two story and basement Class C construction firehouse to be erected on Powell Street at a cost of $40,000.

*San Francisco*—Architect D. J. Patterson, Mechanics Institute Building, San Francisco, is preparing plans for a four-story and basement brick and steel hotel to be erected at the northeast corner of Stockton and Sacramento Streets for Lewis Gassner, at a cost of $30,000.

*San Francisco*—Architect Charles C. Frye, 20 Montgomery Street, San Francisco, has completed plans for a three-story and basement frame hotel to be erected south of Market Street at a cost of $20,000.

*San Francisco*—Architect Leo J. Devlin, Pacific Building, San Francisco, has completed plans for a three-story and basement, Class C construction warehouse, for John Wrapp, to cost $75,000.

*San Francisco*—Architects O'Brien Bros., Clunie Building, San Francisco, have completed plans for a three-story and basement Class C construction apartment house, to be erected on the south side of Turk Street, east of Hyde, for the Goewey Estate, at a cost of $25,000.

*San Francisco*—Architects Rousseau & Rousseau, French Bank Building, San Francisco, have completed plans for a four-story and basement brick and steel apartment house, to be erected on Post Street, west of Larkin, for Walter W. Props, at a cost of $25,000.

*San Francisco*—Architect August Edmund, New Call Building, and P. Reghetti, Phelan Building, San Francisco, have completed plans for a two-story and basement, Class A construction, pathological and garage building for the City and County of San Francisco, to cost $88,000.

*San Francisco*—Architects O'Brien Bros., Clunie Building, San Francisco, are preparing plans for a five-story and basement Class C construction apartment house, to cost $60,000.

*San Francisco*—Architects O'Brien Bros., Clunie Building, San Francisco, have completed plans for a one-story and basement Class A construction garage to be erected as an addition to the one-story building on the northwest corner of Bush and Taylor Streets, at a cost of $25,000.

*San Francisco*—Architects Ward & Blohme, Alaska Commercial Building, San Francisco, are preparing plans for a two-story and basement Class C construction firehouse to be erected in the Mission District for the City and County of San Francisco, at a cost of $30,000.

*San Francisco*—Architects Cunningham & Politeo, First National Bank Building, San Francisco, have completed plans for a one-story and basement, brick and steel warehouse for Walter E. Dean, at a cost of $30,000.

*Oakland*—Architect Charles W. McFall, Central Bank Building, Oakland, is preparing plans for a three-story and basement brick and frame apartment house to cost $36,000.

*San Rafael*—Architect Thomas O'Connor, San Rafael, has completed plans for a two-story and basement, Class A construction, jail building for Marin County, to cost $60,000.

## WASHINGTON.

*Walla Walla*—Architect Robert F. Tegan, Morgan Building, Portland, has prepared plans for a four-story and basement, Class A construction hospital for Saint Mary's Hospital, to cost $250,000.

*Walla Walla*—Architect George B. Peurvis, Northern Bank Building, Seattle, has prepared plans for a two-story and basement reinforced concrete building for the Cruz Amusement Company, to cost $45,000.

*Bremerton*—Architect Max Umbrecht, Rector Hotel, Seattle, is preparing plans for a one-story and basement re-inforced concrete building, to be erected on Berwell Avenue, near Pacific, for Oswald & Rantz, which will cost $35,000.

*Seattle*—Architect David J. Myers, Central Building, Seattle, has completed plans for a two-story and basement, hollow-tile residence, to be erected for M. A. Arnold, at a cost of $25,000.

*Fall City*—Architects Steven & Steven, New York Building, Seattle, are preparing plans for a two-story and basement brick school building for Fall City, to be erected at a cost of $35,000.

## OREGON.

*Portland*—Architects MacNoughton & Raymond, Title & Trust Building, Portland, have completed plans for a four-story and basement brick warehouse for Blake-McFall Paper Company, to cost $90,000.

*Portland*—Architects Jacoberger & Smith, Board of Trade Building, Portland, are preparing plans for a two-story and basement, reinforced concrete factory for the Coin Machine Company, to cost $69,000.

*Portland*—Architect W. B. Bell, 494 Marguerite Avenue, Portland, has completed plans for a two-and-one-half-story and basement frame residence, to be erected at the Base Line Farm, at a cost of $25,000.

*Portland*—Architect F. A. Naramore, Superintendent of School Properties, Portland, is preparing plans for a two-story and basement school building for the city of Portland, to cost $100,000.

*Portland*—Architect R. F. Wassell, 204 E. Fifteenth Street, Portland, is preparing plans for a five-story and basement brick and steel apartment house, to be erected at the corner of Eighteenth and Couch Streets, for R. F. Wassell, A. G. Goring and D. B. McBride.

*Grant's Pass*—Architect E. E. McLaren, Lumber Exchange Building, Portland, is preparing plans for a two-story and basement reinforced concrete court house in Josephine County, at a cost of $100,000.

*Gresham*—Architect Ernest Kromer, Worcester Building, Gresham, has completed plans for a two-story and basement frame school for the city of Gresham to cost $25,000.

# PACIFIC COAST CHAPTERS, A. I. A.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

*San Francisco Chapter, 1881*—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, First National Bank Building, San Francisco, Cal.

Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.

Chairman of Committee on Competition, Geo. B. McDougall, 235 Montgomery Street.

Date of Meetings, third Thursday of every month; annual, October.

*Southern California Chapter, 1894*—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.

Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.

Date of meetings, second Tuesday (except July and August), (Los Angeles).

*Oregon Chapter, 1911*—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.

Chairman of Committee on Public Information, William G. Holford.

Date of meetings, third Thursday of every month, (Portland); annual, October.

*Washington State Chapter, 1894*—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.

Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.

Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

*Colorado Chapter, 1892*—President, W. E. Fisher, Railway Exchange Bldg., Denver, Col. Secretary, Aaron M. Gove, 519 Boston Bldg., Denver, Col.

Chairman of Committee on Public Information, Arthur A. Fisher, 459 Railway Exchange Building, Denver, Colo.

Date of meetings, first Monday of every month (Denver, Colo.); annual, September.

## THE AMERICAN INSTITUTE OF ARCHITECTS.

**The Octagon, Washington, D. C.**

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## SAN FRANCISCO CHAPTER, A. I. A.

The adjourned monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Tait-Zinkand Cafe, 168 O'Farrell Street, on Friday, February 26, 1915. The meeting was called to order at 1:30 by Mr. Faville, the President.

Mr. Ellinwood of New York and Mr. Martin of the Southern California Chapter, were present as guests of the Chapter.

The Minutes of the meeting of January 21st and the Special Meeting of February 12, 1915, were read and approved.

Board of Directors: Nothing to report; Sub-Committee on Competitions: Nothing to report; Sub-Committee on Public Information: Nothing to report.

Legislative Committee: Mr. Mooser was called upon by Mr. Faville to give a resume of what had been done regarding the law of 1872 since the last meeting. He stated that repeal bill had been introduced in the Senate and referred to the Educational Committee and also in the Assembly and referred to the Judiciary Committee.

Some discussion followed and it was duly moved, seconded and carried, that the report of the committee be accepted and the matter left as before, in the hands of the Board of Directors for any necessary action.

Mr. Schnaittacher reported that a bill had been introduced amending the "Act to regulate the practice of architecture," and that it was desirable that the architects be informed as to the measure. This matter was also placed in the hands of the Board of Directors by the action of the Chapter.

Communications: From Charles Butler, Secretary New York Chapter, A. I. A., extending invitation to San Francisco Chapter; communication from Henry A. Schulze notifying Chapter of receipt of letter from the Institute advising him that his resignation had been accepted as of effect of December 31, 1914; from Commission of Immigration and Housing inviting the Chapter to attend the Housing Exhibit of the Commission, from Burt L. Fenner, Secretary A. I. A., relative to convention at Los Angeles, and one relating to the Board of Directors' resolution relative to the Law of 1872; from Panama-Pacific Insurance Club regarding celebration of "Nine Years After Event," from American Federation of Arts appealing for preservation of monuments of art from the present war in Europe and one regarding the convention to be held in Washington, May 12-14, 1915; from National Conference on City Planning, Boston, enclosing bulletin of same; from H. C. Jones, representing the 28th District of the California Legislature, relating to the law of 1872; from California Employers' Federation relating to measures to be introduced at this session of the Legislature relating to the erection of tenement houses; from the Mayor's office requesting a representative to attend conference on tenement house conditions.

Unfinished business: There was no unfinished business.

New business: In regard to the communication from the Mayor's office requesting that the Chapter be represented at the conference arranged by the Commission of Immigration and Housing, it was stated that Messrs. Bakewell, Mathews and Mooser had attended the meeting; that much proposed tenement house legislation had been discussed and it was suggested that inasmuch as another meeting was to be held on March 3d, that as many members as possible, of this Chapter, attend, and therefore, the Secretary was directed to notify all members by postal to attend the meeting.

A letter from Mr. Henry A. Schulze, a Past President of the Chapter, having been read stating that he had retired from the active practice of his profession, it was duly moved, seconded and unanimously carried, that Mr. Schulze be made an Honorary Member of the Chapter.

Mr. Mooser reported that he had attended the last meeting of the Civic League and that among other matters discussed, was proposition No. 35, to be voted on at the next special city election. This proposition, if carried, would permit the Board of Supervisors to exchange a Van Ness Avenue lot for forty acres of Sutro property adjacent to Lincoln Park.

Mr. Mooser explained that it was highly desirable that the City should acquire this property in order to carry out its Boulevard scheme and to preserve for the people, this land bordering on the Golden Gate.

It was duly moved, seconded and carried that this Chapter endorsed the proposition of acquiring the Sutro land.

The matter of the Chapter's membership in the Pacific Coast Architectural League was brought up by Mr. Bakewell and discussed at

some length. It was then duly moved, seconded and carried that the Chapter be represented at the next meeting of the League and that some plan of reorganization be proposed for discussion at that time.

Mr. Rudolph A. Herold of Sacramento was invited by Mr. Faville to talk to the Chapter. He expressed his pleasure at being present and stated what had been done in Sacramento in the formation of the Civic Architectural League and extended an invitation to the Chapter to arrange for a meeting at Sacramento at an early date.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 2:45 o'clock.

Subject to approval ....., 1915.

SYLVAIN SCHNAITTACHER,
Secretary.

♠ ♠ ♠

A special meeting of the San Francisco Chapter of the American Institute of Architects was held on Friday evening, February 12, 1915, at the Techau Tavern, in honor of Monsieur Henri Guillaume, representative of France in the erection of the French Pavilion at the World's Fair Grounds.

Among the guests present were: Monsieur Henri Guillaume, Maurice Couchot, Bernard R. Maybeck, Mr. Sperry, Paul Denevielle, Mr. Alden, Mr. Turnbull, Loring P. Rixford, J. C. Morrel, Mr. Takeda, B. Ito, Henry Hornbostel.

Chapter members present: Wm. B. Faville, Arthur Brown, Jr., Harris Allen, Charles Dickey, William Knowles, John Bakewell, Jr., J. S Fairweather, G. B. McDougall, Wm. H. Crim, Albert Farr, John J. Donovan, Walter H. Ratcliff, Oswald Speir, Charles S. Kaiser, John A. Baur, E. J. Molera, Sylvain Schnaittacher, B. J. S. Cahill, Edgar A. Mathews, William Mooser, Wm. C. Hays, O. G. Traphagen, Bernard J. Joseph, Matthew O'Brien, Albert Schroepfer, Willis Polk, George Kelham, John Galen Howard, Edward J. Vogel, Walter D. Bliss.

W. B. Faville, President of the Chapter, presided over the banquet.

Mr. McDougall, the Past President of the S. F. Chapter, was called upon for a Toast to the guests of the evening.

Mr. Polk was called upon to welcome the guests. Mr. Polk spoke fluently of the great stars in architecture the world over and of the great stride made in America and assured Monsieur Guillaume that America realized in full the debt she owed to France for her architectural guidance.

Mr. Allen of Berkeley and Mr. Sperry of San Francisco then gave a song and chorus.

Mr. Hornbostel, as President of the Beaux Arts School in New York, spoke of the inner workings of that school and the wonders it has accomplished in New York and how this school is now turning out American modelers. Mr. Hornbostel congratulated Mr. Maybeck upon his work upon the art building and said from this day on he would take his hat off to Mr. Maybeck.

Mr. Faville said in part: "This gathering and the theme of the evening is to express an appreciation of the debt we owe to France for her architectural light; to the Ecole de Beaux Arts for its guidance, and to its professors who have so faithfully labored in our universities. I will ask Professor Maybeck to speak of the Ecole de Beaux Arts, its traditions and the spirit of this school in which Professor Maybeck studied, worked and played."

Mr. Maybeck was then called upon for an address: He thanked Mr. Hornbostel for his kind remarks in reference to the art building and took his audience back into history some 200 years ago. He pointed out in a clear and scholarly manner what American architects had learned from France and the great impulse she had given, not only to America, but to the whole civilized world.

Mr. Faville then spoke of the professors of France in our universities in introducing Arthur Brown, Jr., in part as follows:

"Mr. Arthur Brown will tell us of the works of the French professors in our universities and their accomplishments, for he has spent many years in the Ateliers of France and is conversant with the spirit both abroad and at home.

"Enviable honor has been offered to Mr. Brown by the Harvard University. They have asked him to accept in that university the Chair of Architecture. We know from the high standard of this university that the honor is not lightly bestowed."

Mr. Brown said in part: "It seems very proper on this occasion to pay tribute to the French Architects who have taught in our technical schools, as Mr. Guillaume's very distinguished father, Mr. Edmond Guillaume, was for many years Professor of the Theory of Architecture in the Paris school and in that capacity was the representative of the trend of architectural education in France.

"Clearness of thought and expression is one of the striking characteristics of the French mind, and to this quality is due, I think, much of their success as teachers of the arts and sciences. This talent for teaching has been long recognized in our country, and many of our leading schools have, during the past few years, sent to France for some of their teaching staff."

Mr. Faville, introducing Mr. John Galen Howard, said: "Mr. Howard has kindly consented to speak upon La Belle, France."

Mr. Howard expressed himself as being very thankful for the privilege and honor of being able to address the San Francisco Chapter before such a distinguished guest as Monsieur Guillaume and of other representatives of the different nations. With it also came a certain obligation and that was the overwhelming importance of the subject upon which he had been asked to speak. He said: "I cannot even begin to touch upon the even most important phase in the claims that France has upon our civilization and the gratitude we owe to France."

Mr. Faville then called upon Monsieur Henri Guillaume, the guest of the evening, and said in part: "Monsieur Henri Guillaume, it is with extreme honor that we address to you the remarks of Messrs. Howard, Maybeck and Brown. They are tokens of the love and respect in which we hold your country. We trust that you will accept the assemblage of our fellow architects tonight as an expression of the appreciation with which we hold the teachings of your patrons and ateliers, an appreciation of the importance to us which your teachings have been in the development of our architecture, and we beg to convey to you the distinction which your presence at the Exposition affords us and our pleasure at your being able to be with us tonight, which is to express our appreciation to France for her architectural light; to the Ecole de Beaux Arts for her guidance and to her professors who have so faithfully labored in our universities."

Monsieur Henri Guillaume replied in the French language, expressing his thanks to the San Francisco Chapter of Architects of San Francisco for the honor bestowed upon him, his nation and the Architecture of his native land, while over fifty of the leading architects of San Francisco and bay cities bowed their heads to France for their guidance in architectural development.

President Faville continued: "As guests this evening we are pleased to have with us Mr. Takeda and Mr. Ito from the Kingdom of Japan, representatives sent to the Panama-Pacific International Exposition to erect their pavilion and to create the garden so expressive of the land of the Cherry Blossom.

The President then called upon Mr. Takeda of Japan and Mr. B. Ito, representing Mr. Takeda, in an able way addressed the meeting and expressed his appreciation in being honored by the architects of San Francisco.

Mr. Faville then called upon Mr. J. C. Morrel, of Australia.

Mr. Morrel told of how Australia was reaching forth for knowledge in architecture and how the Australian Government was sending men to this nation, as well as others, for information of vital interest along the lines of architecture.

The banquet then adjourned.

Approved February 26th.

SYLVAIN SCHNAITTACHER.

♠ ♠ ♠

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The minutes of the eighty-first regular meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, California, Tuesday, February 9, 1915.

The meeting was called to order at 7:45 P. M. by President A. C. Martin.

The following members were present: J. I. Backus, F. P. Davis, P. A. Eisen, Lyman Farwell, R. C. Farrell, Chas. Gordon, Chas. S. Greene, Elmer Grey, John C. Hillman, J. W. Krause, John P. Kremmel, A. C. Martin, H. H. Martin, B. M. Morris, Octavius Morgan, O. W. Morgan, Robt. H. Orr, August Wackerbarth, H. F. Withey.

As guests of the Chapter were present W. E. Prine, of the Southwest Contractor, and John Bowler, of the Builder and Contractor.

The minutes of the eightieth meeting were read, and approved, with the exception of that section referring to the letter from Mr.

D. Knickerbacker Boyd regarding the suspension of the provision of the Canon of Ethics referring to competitions, which should be changed to read "to school competitions" only.

Communications were next read as follows: From the office of the Secretary and Treasurer of the Architectural League of the Pacific Coast, requesting the appointment of a member of the Southern California Chapter of the American Institute of Architects to act on the Executive Council of the League.

From the Secretary and Treasurer of the League approving the appointment by President A. C. Martin, of Mr. John T. Vawter to act as a member of the Executive Council of the League.

After some discussion, Mr. Lyman Farwell moved, seconded by Mr. Elmer Grey, that the Chapter consider at a meeting ninety days hence, the resignation of the Chapter from the Pacific Coast League. Announcement of the consideration to be made on the notices for that meeting.

A letter was next read from Mr. Octavius Morgan, enclosing a telegram from Mr. Wm. B. Faville, President of the San Francisco Chapter, requesting that this Chapter support a Bill introduced in the Senate by Senator E. S. Birdsall to save the magnificent trees on Lincoln Highway between Lake Tahoe and Placerville. In the absence of President Martin, Mr. Morgan telegraphed to Senator E. S. Birdsall, assuring him of this Chapter's hearty support in his efforts to preserve these trees.

From Mr. E. C. Kemper, Acting Executive Secretary of the Institute, requesting the Secretary to forward him a copy of the Code of Ethics of the Southern California Chapter, if it differed in any material respect from the Code of Ethics of the Institute.

From the Acting Secretary to Mr. Kemper advising him that from a careful survey of the minutes, it would appear that the Institute Code has never been formally adopted by this Chapter, and asking his advice as to what action should be taken.

It was moved, duly seconded and carried, that this matter be carried over to the next meeting of the Chapter as unfinished business.

Following, for the Special Committee on Exhibition, Mr. H. F. Withey reported that after a careful canvass of a number of the Architects relative to the advisability of holding an Architectural Exhibition, because of financial and general business conditions it would appear unwise to carry out this work during the present year.

Following, a general discussion was entered into relative to the holding of a small but permanent exhibition on a part of the sixth floor of the Metropolitan Building, under the direction of the Chapter.

It was moved by Mr. Elmer Grey, seconded by Mr. Withey, that this matter be left in the hands of Miss Schmidt, Manager of the Metropolitan Exhibit, to call upon members of the profession and learn if the necessary number of exhibits might be obtained to finance such an exhibit. A report was to be made at the next meeting.

Following, Mr. Julius Krause presented to the Chapter a resolution, duly seconded by Mr. John P. Krempel, that Miss Florence Dominguez Appel be endorsed for Queen of the 1915 Carnival to be held in Los Angeles.

Mr. Percy Eisen next brought up for discussion the matter of the County's employing an architect for the Department of Buildings. Mr. Farwell, moved, seconded by Mr. Wackerbarth, that the President appoint a Committee to consult with the supervisors urging them to employ more expert architectural services.

Mr. H. F. Withey reported for Mr. J. E. Allison that good progress was being made on the matters relating to the repeal of the Law of 1872.

Following these matters of business, Mr. Octavius Morgan gave a most interesting talk on his recent travels in Southern Europe.

The meeting adjourned at 9:50 P. M.

FERNAND PARMENTIER,
Secretary.

By A. R. WALKER,
Acting Secretary.

♣ ♣ ♣

### OREGON CHAPTER, A. I. A.

The minutes of the March meeting of the Oregon Chapter, A. I. A., will be published in our next issue.

♣ ♣ ♣

### WASHINGTON STATE CHAPTER, A. I. A.

The February meeting of the Washington State Chapter, A. I. A., was largely devoted to a discussion of matters on which it is desired to report at a later date. The March minutes will be published in our next issue.


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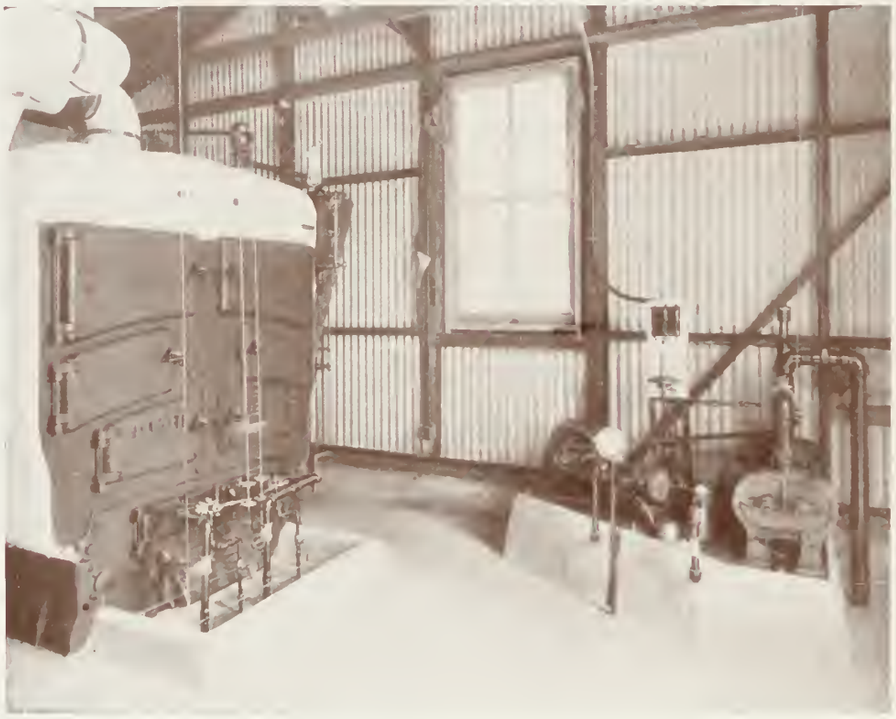

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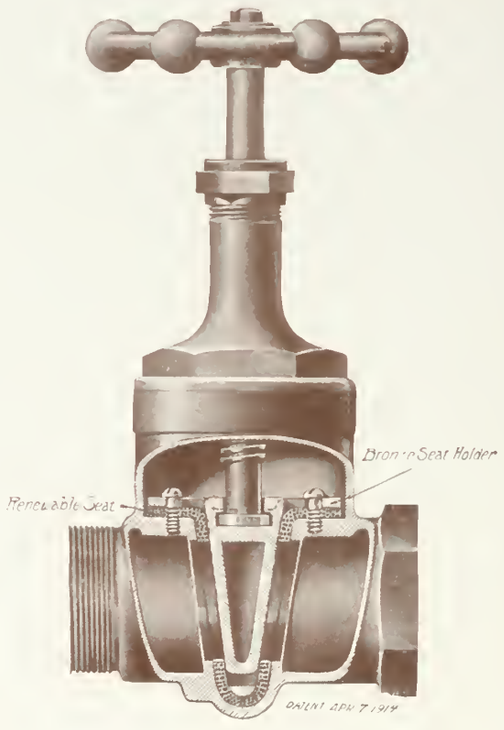

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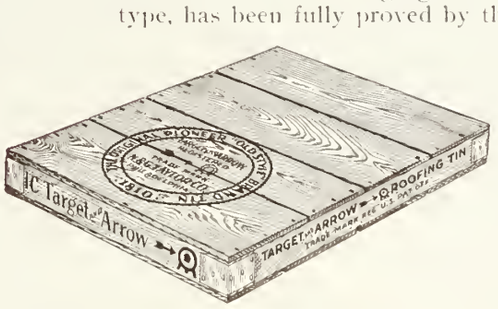


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# The Chicago Board of Underwriters of Chicago

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Chicago, February 18, 1914.

## NON-COMBUSTIBLE ROOFS.

To Members:—

The following, affecting risks authorized to be written at minimum tariff rates was adopted by the Board, January 8, 1914:

> "That a reduction of ten per cent. (10%) on gross rates be allowed on risks that are authorized to be written at minimum tariff rates, where the roof is of metal, tile or slate, or of any other material equal thereto in noncombustibility and approved as such by the Chicago Board of Underwriters; the policy form to specify the particular kind of roof for which allowance has been made in the rate. **This reduction does not apply to any risk having a non-combustible roof for which specific provision has been made in the minimum tariff. No rebate shall be allowed on existing policies, but they are subject to cancellation pro rata if immediately re-written for not less than the amount cancelled and for a term not less than that for which the cancelled policy was originally written."

**NOTE.—Dwellings plastered outside, with tile or other non-combustible roof, and school houses with metal, slate or composition roof are specifically provided for in the minimum tariff.

Ruling by Executive Committee February 6, 1914, relative to the above.

a—The percentage allowance for non-combustible roof under the minimum tariff does not apply to any charge required to be made for any permit or privilege granted in the policy for which a charge is provided in the rules.

b—Where under the minimum tariff contents rate same as building, the rate of contents continues to follow rate of building.

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If other kind of roofing material is desired tobe added, sample should be submitted to the Board. Composition, felt tar paper, rubberoid and similar roofing materials are not approved.

R. N. TRIMINGHAM,
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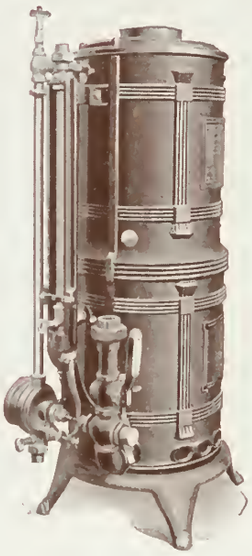

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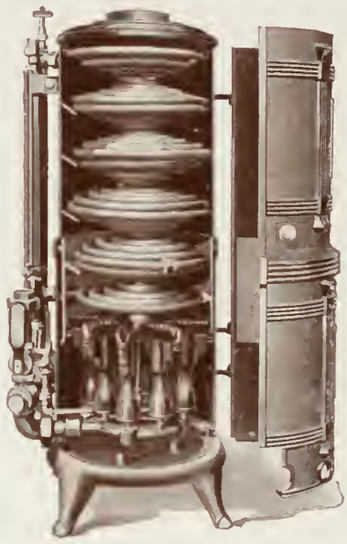

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# The Pacific Coast Architect

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THE PACIFIC COAST ARCHITECT

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## EDITORIAL

### Architects Complete Meritorious Work

The editor believes that this issue of "The Pacific Coast Architect" will be of unusual interest to the profession, as we are herewith illustrating and describing a work of exceptional merit, from an architectural standpoint, and, in which is embodied a number of ideas that are certain to pave the way for repetition in future construction of banks. We refer to the Merchants National Bank of Los Angeles, the work of the firm of architects, William Curlett & Son, and carried on after the death of the late Mr. Curlett by his son, Aleck E. Curlett. Mr. Aleck Curlett has surely erected a wonderful institution, which fact has been readily attested by many people, and it is our hope that the accompanying illustrations and text will serve in some degree to present to our readers a proper conception of the completed building as it stands today.

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### Anticipations and Hopes Encompassed

An immediate and most welcome result of the opening of the Panama-Pacific International Exposition has been the circulation in that city and vicinity, of a considerable quantity of currency. Certain it is that every merchant is benefited to some extent by the many visitors who are arriving in increasing numbers daily.

It is not necessary to refer to the large attendance at the exposition on the opening days. This was expected, as practically every one in San Francisco, and tributary territory, made it a point to visit the grounds at some time during the first few weeks.

The most satisfactory fact, however, is the continued large attendance at the Exposition, which forcibly indicates that outsiders are continually arriving here.

This all makes for good business and in no small wise has encompassed prior anticipation and hopes. Every indication points to one of the most successful expositions ever held.

It is also gratifying to know that the daily attendance at the Panama-California Exposition at San Diego has been greatly swelled within the past four weeks, and that the southern city is now assured of a successful exposition, financially as well as physically.

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### Endorse City Planning Commissions

The Southern California Chapter of American Institute of Architects, has endorsed pending State legislation, for the appointment of city planning commissions in all unchartered cities of California, and creating a State Architect with purely advisory capacity. At the recent meeting of that body, Mr. Charles Henry Cheney, of San Francisco, architect and city planner, addressed the members, exhibiting stereopticon views, showing bad housing conditions in certain large cities, and provisions that have been made for bettering these conditions in some of the larger cities, notably the model tenements of Berlin and New York City, and the garden cities of England. His address was very timely and has aroused considerable interest, culminating in part in the endorsement of the chapter, as above stated. Mr. Cheney told of the general features of the pending legislation as proposed in bills under the fathership of State Immigration and Housing Commission.

We are sure that the interest that is shown by such an active organization will result in some tangible good. The members of the Southern California Institute of Architects are in a position to work on such lines where the work will do the most good. The chapter has already incited to action, officials of Los Angeles and other Southern California cities, along the city planning idea. In the future, a more wide adoption of the idea is certain to follow.

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### Annual Report on Academy in Rome

The annual report of the American Academy in Rome, February 10, 1914—December 22, 1914—has just been published in handsome book form. The brochure shows many fine photographic reproductions of the academy and the text matter should prove of interest to architects. Therein is a report of the director of the academy, which tells of the many problems which confronted the institution after the outbreak of the war and the successful issuance out of same which has culminated the efforts of the executive committee.

# Merchants National Bank, Los Angeles

The latest large banking institution to move into new quarters in the city of Los Angeles was the Merchants National Bank. The new banking room illustrated in the following pages was taken possession of by this bank on the 14th day of October, 1914.

The Merchants National Bank Building is situated on the northeast corner of Spring and Sixth Streets, on a lot 120 feet frontage by 157 feet deep, extending back to an alley. The building is twelve stories high, the two lower stories are of granite and the upper stories of light cream matt glazed terra cotta.

From the architects' standpoint the working conditions were ideal, as the drawings for the banking work were started at the same time as those for the building, so that every point could be studied out in advance, and no structural changes were necessary to accommodate the banking equipment.

Both the building and the banking quarters are the work of the firm of architects, William Curlett & Son, of San Francisco and Los Angeles.

Soon after the building was started, the death of Mr. William Curlett occurred. His son, Aleck E. Curlett, immediately went to Los Angeles, carried on the drawings to completion and took charge of the construction of this work. Mr. Curlett has decided to remain in Los Angeles permanently and is carrying on his business under the original firm name of William Curlett & Son.

The plan of the building has been studied from the standpoint of securing as much effect as possible from the central skylight. This large skylight is on the axis of the banking room and gives great height and dignity to the design. All columns on the first floor are carried through to the roof, as it was found possible to so plan this work that no offsetting of columns would be necessary.

The large skylight has a span of forty feet, carried upon steel trusses and supporting a false domed ceiling light. This ceiling treatment is the dominating feature of the bank.

The entrance to the banking room is through five large ornamental bronze doorways, from Spring Street. All small vestibule entrances have been done away with and the whole front of the room thrown open.

The safe deposit vestibule in the basement has a separate entrance from the front of the office building lobby from Spring Street and from the banking room, making it very flexible so that any part may be thrown open or kept closed without interfering with any other department.

The officers' quarters are located along the Sixth Street side of the building, the president occupying a very large beautiful office at the corner. The richly carved white marble doorway to this private office is one of the very many beautifully executed details of this bank.

At the rear of the president's office are the offices of the vice-president, cashier and assistant cashier. These officers all have desks on an open platform with their private rooms directly adjoining. All the private offices are treated with American walnut, richly carved and finished. All the furniture is of the same wood, all specially designed by the architect.

The working space extends around the three sides of the room, with uninterrupted communication with all departments. Officers or employees may go to any department of the bank without passing at any time through the public space.

The public lobby is furnished with white marble tables, seats, etc., and bronze check racks. The marble and bronze furniture displayed by this bank in its public lobby have no equal anywhere on the Pacific Coast.

The general treatment of the main room is white, grey and gold marble, with a ceiling treatment carrying out the same color scheme. The floor is of pink Tennessee marble in large squares of very simple pattern, giving a good foundation for the setting off of the other work.

The counter faces, bases, railings, etc., are all of Old Convent grey Sienna marble, imported from Italy especially for this work. All this richly colored marble was cut from one exceptionally large block and is perfect in color and in matching.

The walls, columns, piers, etc., are all of white Colorado marble. The columns are faced with slabs of this marble, one and one-half inches thick, twenty-four inches wide and eighteen feet six inches high. The fabricating and setting of these long thin slabs was a very difficult piece of work and are set perfectly.

The ceiling treatment is elaborate in detail and very rich in color. The color is kept in a low key, thus lending an appearance of great height to the room.

The front part of the basement is used for the safe deposit lobby, all treated in white Colorado marble and Southern red gum. The large manganese steel vaults are the very last word in vault design and the front of the safe deposit vault is treated with polished steel plates with steel ornamental work quite unique in character.

The rear of the basement is used for coin vault, book vault, stationery vault, storage vault, etc., all facing upon a passageway protected by a heavy steel grille.

The plan of the service basement is decidedly out of the ordinary in the method of placing the vaults. The employees use a private stair from the rear of the first floor, which leads to a large vestibule, off of which opens the locker rooms, lavatories, store rooms, etc. Separated from this employees' vestibule by a steel grille is another vestibule, off of which opens the various vaults. All vault doors may be seen from the employees' vestibule by the watchman, yet no one can gain access to any of these vaults except the proper authorities. This eliminates the objection of vault doors standing open while employees, janitors, etc., are passing back and forth.

The coin, securities, etc., are brought down from the first floor to the vault lobby by a special elevator.

The mezzanine floor is used for the directors' room, auditors' room, officers' lavatories and dressing rooms, and the rear of this floor, facing the alley, is used for a large accounting and clerical department.

The metal work in the banking room is in solid bronze throughout, much of which is very beautiful and novel in design, particularly the counter screen and wickets. Modern banking design seems to tend toward the lighting of the counter screen, eliminating to a great extent all heavy marble or metal and using plate glass instead. This idea has been carried out by Mr. Curlett in an extremely light and delicate treatment, yet very rich in its lines and ornamentation. The plate glass itself is used in decorative manner with etched lines and borders. All heavy members have been removed from this design, so as not to mar its delicacy in any particular. The bronze is finished in a rich natural tone, blending in wonderfully well with the yellow and gold tones of the Sienna marble counter die.

The cage work in some particulars is quite out of the ordinary, although the main points of difference would only be noticed upon a more careful inspection than is shown by these photographs. Here again plate glass is made to count as much as possible, doing away with all heavy metal members wherever they could be omitted. Standing in the cages one has a sense of openness and spaciousness, quite in contrast to the average cage, where one is inclined to feel somewhat confined, on account of the great quantity of metal bars and grille work used. The cages for the tellers are smaller than the average and the size used has met with a great deal of favorable comment from the clerks using them, as the saving of time and movements amounts to a good deal at the end of the day.

All filing devices are made to revolve or swing so that they may be used by both tellers.

All cage work and filing devices, etc., are interchangeable, as everything has been worked out on a unit basis.

# Modern Bank Vault Construction

Probably for the first time in history a bank's vault has been used as a fortification. The vaults shipped by The Mosler Safe Co. at Hamilton, Ohio, to the Merchants' National Bank, Los Angeles, were sent by water from New York and over the Mexican railway to secure a lower freight rate, and landed at Vera Cruz, Mexico, just as hostilities broke out between the United States and Mexico. The shipment was on several vessels, one of which was detained by the United States authorities and used to house refugees, who were finally returned on it to New York City. Other vessels had unloaded their cargoes in Mexican ports and the revolutionists in Mexico were not slow to see the advantages of using the massive steel vault sections for barricades. Meanwhile the bank building in Los Angeles was nearing completion and as all American railroad officials had been compelled to leave Mexico it seemed for a time that the vault would be permanently lost. The Remington Company of Los Angeles, who were the engineers responsible for the installation of the vaults, finally by cable and telegraph obtained its release and by securing special transportation accommodations by rushing its erection, the vault was actually completed and ready to use a month before the bank was ready to move in.

The vaults, however, are of more interest to architects and bankers for their construction features. It has been universally conceded by vault manufacturers that manganese steel was the best material yet discovered for the construction of burglar-proof safes, but had been a failure so far as its use for vault linings and vault doors was concerned until a recent discovery in the factory of the Mosler Safe Co. at Hamilton, Ohio, completely revolutionized the method of constructing it. Several manganese steel vaults were constructed for banks in and around New York City, but the difficulty experienced in fastening the various sections of ferro manganese together made the vaults extremely costly, cumbersome, and many architects and engineers considered them structurally weak at the corners.

Manganese steel possesses the peculiar quality of retaining its drill-proof properties regardless of temperature,—that is, its temper cannot be withdrawn by any known annealing process. Unlike other steels, therefore, it cannot be fabricated in the factory and the various sections bolted together before tempering. The edges of the castings can be brought to a close fit by grinding, but the difficulty lies in fastening the various sections together so that there will not be any projections inside of the structure or a structural weakness at the joints of the castings. Two years of experimenting were necessary before the desired result was accomplished and the vaults illustrated in this issue are the result of these labors.

Earle Remington, the vault engineer for The Remington Company, Los Angeles, had been employed nearly six years by the various safe companies in experimenting with high explosives and various burning methods under burglarious conditions. Every commercial steel was tested and nearly every known insulating material subjected to attacks by electric arc, thermit and the oxy-acetylene blow-pipe. Manganese steel stood the best test, and as a result of the invention before referred to, which is now controlled by patents of The Mosler Safe Co., the manganese vault is now on a commercial basis,—that is, can be supplied at a price at which the bankers can afford to consider it. Probably no vault ever sent to the Pacific Coast was constructed under so rigid an inspection at the factory and during its erection as was this one. Steel experts retained by the architects, Wm. Curlett & Son, analyzed the material, tested every section during its course of manufacture and during its erection every joint was inspected to make certain that it fitted perfectly to its adjoining member. As a matter of fact, had there been the slightest variation in a vault of this size, it would have been impossible to have installed it, as the work was fitted to one-sixthy-fourth of an inch.

The casual visitor to the bank or renter of one of its many boxes notices its conveniences, but seldom realizes that it is the evidence of the silent struggle constantly going on between the burglar and the experts of the great factory that constructs the vault. The safe-deposit vault has a capacity for about ten thousand boxes, about five thousand of which are now being used. Two circular doors of manganese steel guard the entrance to the cash and safe-deposit vaults. By lowering a section of the floor outside of the vault when the doors are opened and raising same after they have been opened, a perfectly level entrance is afforded into the vault so that an invalid's chair can be wheeled into same without difficulty.

Concealed ducts bring fresh air into the vaults, thoroughly ventilating same at all times. Electric indicators and pilot lights show when the vaults have been properly locked and telephone communication inside of the vault secures the release of anyone accidentally locked therein. The vaults, while handsomely finished in polished steel throughout, are severely plain in their ornamentation, following the latest modern practice of vault engineers, who hold that the appearance of strength (which is the primary object of the vault) is best secured by the elimination of fancy ornamentation and "ginger-bread work."

The cash vault is provided with individual lockers for each teller. The current cash of the bank is transferred from the tellers' cages on the main floor to the vaults in the basement on specially designed omnibuses, which are lowered on an elevator in the working space. For the cash reserve heavier chests are used. There are separate

trunk, book and storage vaults, the doors of which are of lighter construction, the protection on them being mainly against fire. Manganese steel has been used throughout for the cash and safe-deposit vaults, both for the vault structure itself and its doors. The castings of the circular doors are interlocking and keyed together somewhat in the manner used in fastening the breech of a heavy gun. On the vault linings a somewhat different method is used. The former weakness of the corners has been eliminated by making a cast arch of solid manganese so that there is now no joint at the corners. The walls, floor and ceiling are constructed of plates about ten feet long and three feet wide; the edges being rabbeted and ground to a close fit. The joints are covered with battens of soft steel, which are attached to the manganese plates by a process controlled by The Mosler Safe Co. These battens are screwed together from the inside of the vault so that the whole structure is rigidly fastened. These screws, however, do not penetrate into or thru the manganese steel box and the burglar being compelled to attack from the outside has no access to them. The doors are ground to a perfect fit by exactly the same method as is employed in grinding the valve of an automobile engine, only on a larger scale and by the use of special machinery. This prevents the introduction of liquid explosives into the joints of the door. The locking mechanism of the doors is controlled by timelocks and combination locks, and the doors are so perfectly balanced that in spite of their enormous weight they are easily swung on their hinges and closed.

The Remington Company are vault and bank interior specialists who have designed nearly all the heavy vault work on the Coast. Geo. L. Remington, who died about a year ago, was the recognized authority on vaults and predicted that manganese would supplant armor plate and laminated vault linings. The son, Earle Remington, states that square vault doors will soon be on the market constructed of manganese steel at a much lower cost than the circular doors, so that the smaller banks can afford them. Geo. L. Remington executed the Philadelphia and New Orleans mints and the Treasury vaults at Washington, D. C., and at this time the United States Government is investigating manganese vaults and issued a call for bids on same for the new vaults at Balboa in the Panama Canal zone. Construction details of the vaults are not published, because of the possibility of educating cracksmen, but are available for any architect interested in the subject.

The following illustration shows the interior of the safe-deposit vault.

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles

Granite Entrance to Building

Marble Doorway to President's Private Office

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles

Front Elevation of Granite Work

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles

Front Loggia Main Banking Room and Entrance to President's Office at End

Officers' Platform

Merchants National Bank Building, Los Angeles

William Curlett & Son, Architects, Los Angeles

General View Interior Banking Room

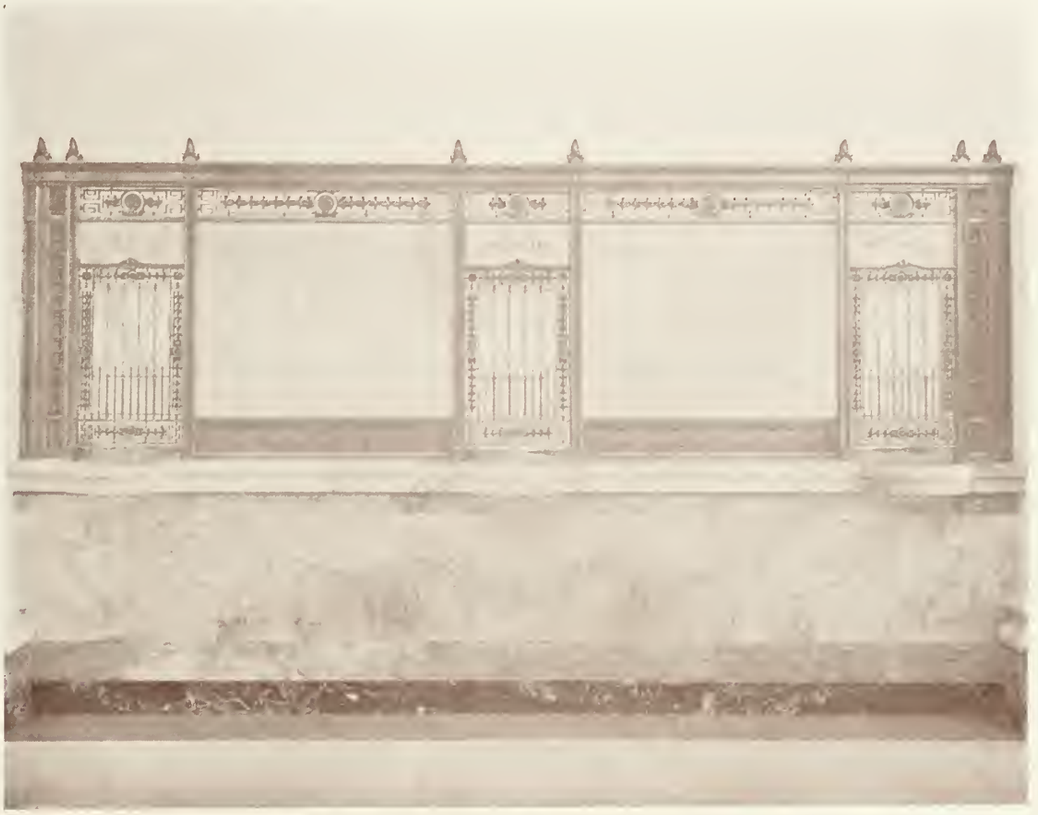
Merchants National Bank Building, Los Angeles

William Curlett & Son, Architects, Los Angeles

Marble Tables and Bronze Check Racks

Merchants National Bank Building, Los Angeles

William Curlett & Son, Architects, Los Angeles



Detail of Marble Counter Front and Bronze Screen

Marble Seats, Tables, etc

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles

View of Officers' Platform and Private Offices

View Across Banking Room from Officers' Platform

Merchants National Bank Building, Los Angeles

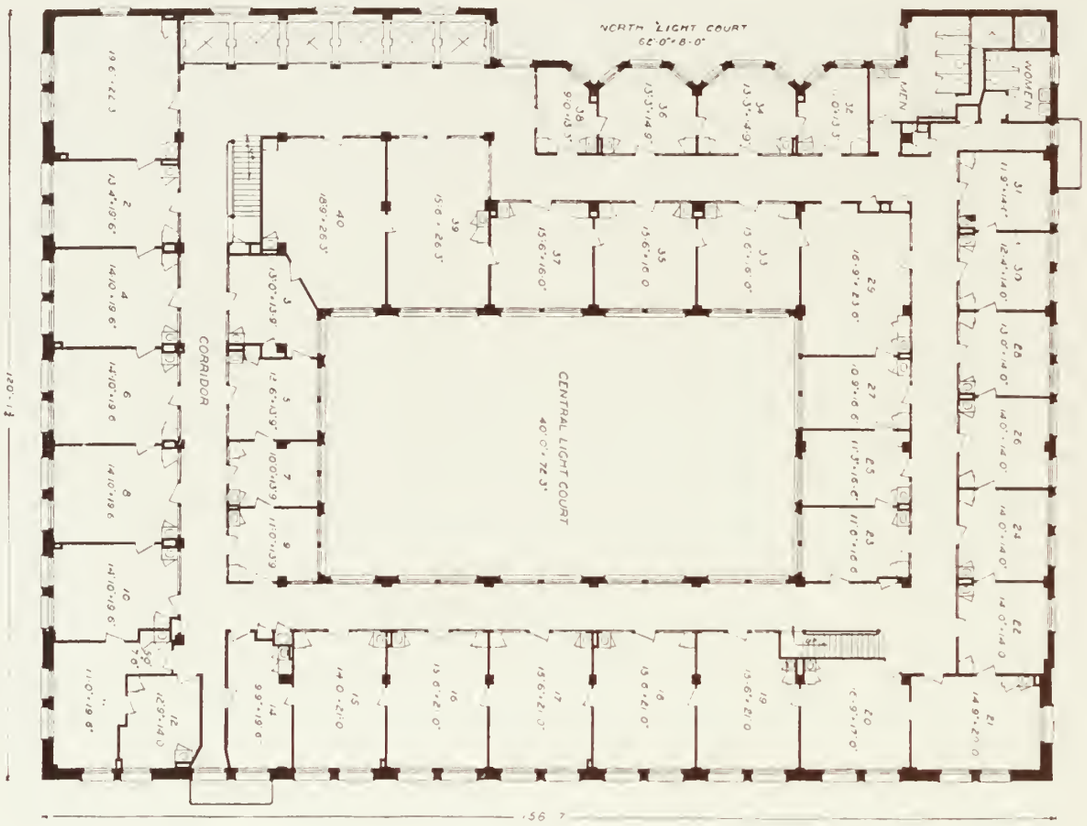
William Curlett & Son, Architects, Los Angeles

View of Safe-Deposit Lobby

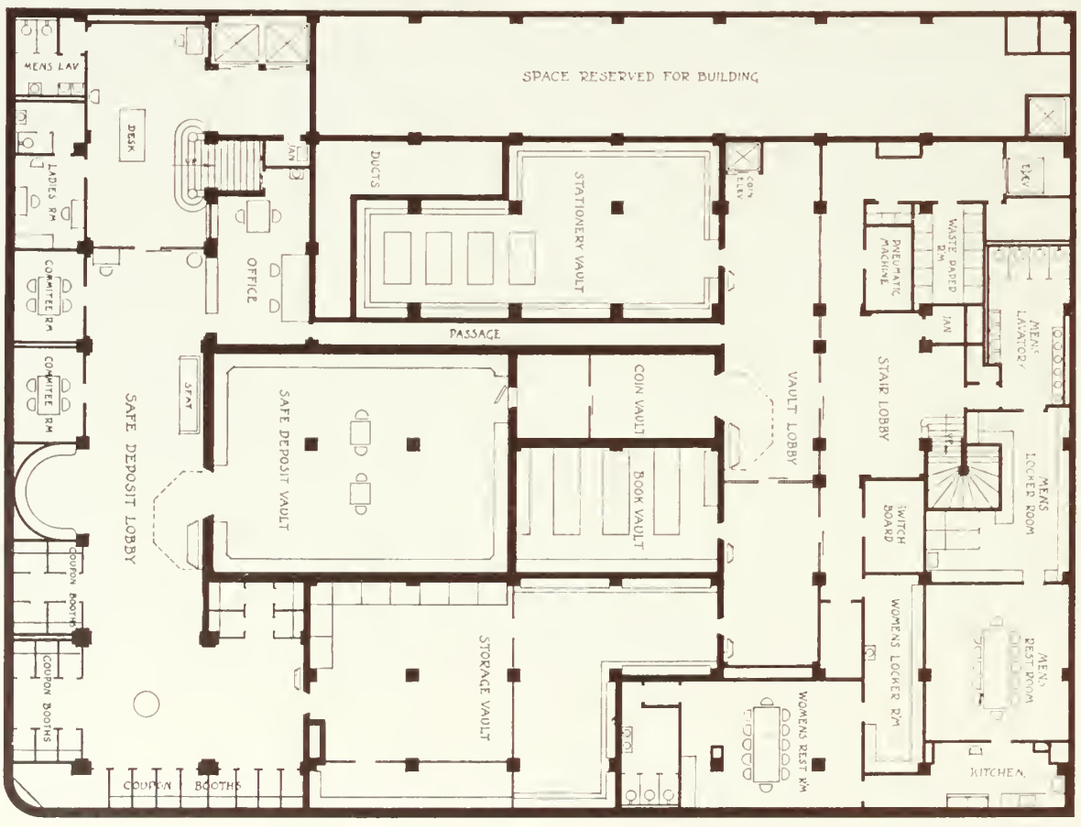
Safe-Deposit Vault Door

Merchants National Bank Building, Los Angeles

William Curlett & Son, Architects, Los Angeles

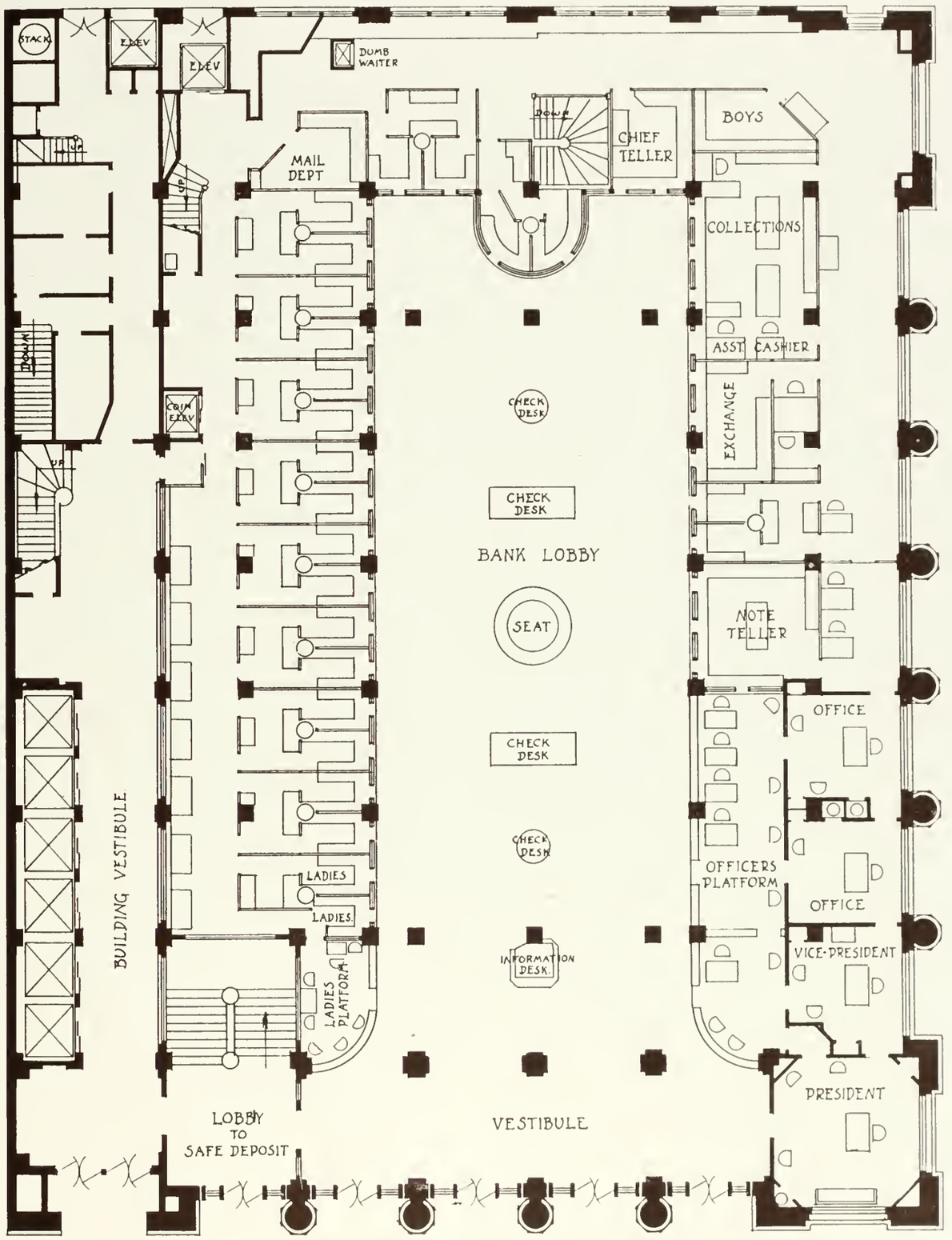



Typical Floor Plan




Basement Plan

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles




First Floor Plan

Merchants National Bank Building, Los Angeles

William Curlett & Son, Architects, Los Angeles

Detail of Metal Ornamentation

Merchants National Bank Building, Los Angeles
William Curlett & Son, Architects, Los Angeles

Residence for E. H. Putnam, San Diego
Bristow & Lyman, Architects, San Diego

Detail of Entrance, Residence for E. H. Putnam, San Diego

Bristow & Lyman, Architects, San Diego

Detail of Stairway, Residence for E. H. Putnam, San Diego
Bristow & Lyman, Architects, San Diego

Reception Room, Residence for E. H. Putnam, San Diego

Bristow & Lyman, Architects, San Diego

# Expert Talks on Concrete Paints

A SPECIAL ARTICLE WRITTEN BY DR. EDGAR AHRENS
CHEMIST OF THE MURALO CO., NEW YORK

Many technical articles have appeared from time to time in the trade journals, and every now and then a paper is read at a master painters' convention dealing with this topic, emphasizing the importance of concrete paints. The phenomenal growth of the American Portland cement industry, together with the wide application of cement for buildings where strength and durability are sought, account for the extensive use of this valuable material. However, there are many difficulties peculiar to the cement surface which should be given careful consideration before arriving at a conclusion as to the most appropriate coating for the purpose.

It is the province of this paper to point out some of the defects and imperfections of the average and abnormal concrete surface, and to suggest various means of overcoming these defects and to discuss the requirements of concrete paints.

The unattractive, monotonous gray tone of Portland cement and the occasional spotted and streaked appearance of concrete construction, or efflorescence necessitate not alone a decorative coating, but also a coating which will preserve the concrete in order to guard against those destructive and disintegrating influences, such as alternate heat and frost and the mechanical action of dust and mineral particles carried by the winds, also erosion and oxidation, all of which are collectively grouped under the term weathering. Before considering the best means of protecting the concrete surface against all these destructive agencies it would be well to consider the nature of concrete and its component parts, thereby giving us a better understanding of the proper preservation, at the same time enhancing its appearance.

"Concrete for permanence" is an oft-repeated phrase, but to fully realize this and give it a practical significance, it must be protected from external influences by an appropriate coating. We might call concrete an artificial stone, comparable to a natural mineral aggregate, such as sandstone, but more durable on account of its monolithic character, and further improved by suitable reinforcement, thereby taking advantage of the great tensile strength of steel, combined with the high crushing resistance of concrete. The elements of concrete are cement, sand, stone, gravel, clay, cinders and very often a high percentage of lime added to decrease permeability or tendency of water, especially under pressure, to percolate through the structure. Assuming the elements of concrete to be of good quality, the proper proportioning and blending of these components determines the soundness of the structure, while the non-observance of certain rules familiar to the concrete engineer gives rise to many difficulties.

Very often a master painter is called upon to improve the appearance and prevent the absorption of moisture of a concrete surface, and it is found, on account of the change in volume of concrete, due to alternate dampness and dryness, the results are not quite up to the owner's expectations; whereas, a knowledge of concrete defects would have shown means of avoiding imperfections in the finished work, and possibly show conditions quite beyond control of the master painter. The variation in permeability and density, also improper concrete mixes, cause hair cracks. The presence of sulphur compounds also causes the concrete to swell and crack, but this cause is not very general, as only traces of sulphur are contained in cement; whereas, slag cements usually contain an excessive quantity of this element; however, the latter kind of cement is not used to any great extent. Careless reinforcement, or too early removal of forms in placing the concrete, difference in expansion and contraction due to the heat evolved when the cement sets, and also incorrect constructional details, all contribute to the development of cracks in concrete surfaces. Crazing, or the irregular markings of a concrete surface, is usually due to excessive troweling. The light active cement particles floating to the surface and having unequal expansion and contraction with the concrete body is the cause of crazing.

Mechanical means, such as rubbing the surface with a brick dipped in water or other abrasive, such as carborundum, should be used to eliminate hair cracks before applying concrete paint. This is only necessary if the crazing or hair cracks are pronounced and would be shown in relief after painting. Body cracks in a concrete structure may be due to several causes, some of which have been mentioned; but more particularly to the too quick removal of forms, causing internal disturbances and shrinkage from setting and hardening.

Efflorescence, or as improperly called "saltpetre," is generally known to have its origin in the cement rather than in the sand or other components in concrete. Some cements do not show efflorescence. So-called cankers on a concrete wall, causing at times the breaking away of quite large masses of concrete, can be attributed to the successive deposition of salts on the surface. The reason the efflorescence is evidenced as irregular patches on a concrete wall is due to differences in density and permeability to water. Any condition which reduces permeability, or prevents absorption of moisture, will consequently prevent deposition of soluble salts or efflorescence. This condition can be obtained by properly sealing the pores of the concrete with a tough alkali-proof cement paint.

It is well known that unseasoned concrete contains free lime, and may also contain an addition of hydrated lime, which tends to waterproof the concrete. Various metallic salts have been recommended for the neutralization of lime with more or less success. Sulphates, however, give the best results. Sulphate of alumina is very effective and economical, a solution of 15 per cent strength being applied with a brush and allowed to dry. It is best, however, to avoid all salt solutions and depend upon the neutralizing action of carbonic acid in the air; in other words, allow the concrete surface to stand at least six months before painting.

Efflorescence can be removed by washing with a weak solution of muriatic acid, one part of acid to five parts of water, and then washing the surface with clean water. This treatment, however, is expensive in time and brushes, and it is better to use a wire brush. This also does not corrode the concrete as much as acid. A concrete coating, however, if properly designed to meet conditions of excessive alkali, moisture and variation in density, irregularities and imperfections of the surface, should meet these conditions without resorting to neutralizing agents, such as salt solutions, etc., and should be made from an unsaponified vehicle and durable pig-

ments, zinc predominating. Lead and oil, or perhaps lead and zinc, with so-called reinforcing pigments, such as barytes, clay, silica, etc. are without a doubt the materials par excellence, as regards exterior painting of wooden structures, but where there is a great alkalinity linseed oil is not the logical vehicle. On a seasoned concrete surface, however, three coats of lead and oil will no doubt give a satisfactory coating if conditions are not very severe, but for wide application and general utility the most appropriate coating is one that shows little or no action when in contact with free lime and moisture.

A concrete coating conforming to these requirements can be made from certain gum resins from which the portion acted upon by the lime alkali has been removed. This is affected by heat treatment in presence of caustic alkalies or with solvents. It is manifest that if we remove the saponifiable portion of the gum resin or that component which is attacked by alkalies, the residual product will resist the lime alkali in concrete. Essentially then, what we accomplish by this process is to remove the substance which would otherwise be subject to decay by the action of lime if incorporated in the paint vehicle. Of course, the presence of this component in the vehicle of a concrete paint if acted upon by lime would weaken the paint film, and consequently the concrete coating would not fulfill its purpose; that is, preserving and decorating the concrete surface upon which it is applied. Wood oil heated to a high temperature is also indurated against lime and acquires the valuable characteristic for such purpose by drying to a hard, tough and elastic film in the presence of moisture. This is a most valuable property, for almost invariably the concrete surface is damp, or the body of the concrete contains sufficient moisture to retard the drying of linseed oil paint.

It has been remarked that oxide of zinc should be the chief component of the pigment portion of a concrete paint. Unquestionably this pigment is the most valuable for this class of work, but if used exclusively would harden the paint film to such an extent that volume changes of concrete, causing expansion and contraction, would not be provided for. It is therefore desirable to modify this tendency of zinc oxide by an addition of calcium carbonate, asbestine or other so-called inert pigments, or preferably a combination of lead zinc pigments.

From what has been said concerning the nature of concrete, its almost invariable dampness and caustic condition, variation in density, presence of soluble salts, etc., emphasizes the necessity of a concrete coating designed to provide against these adverse conditions, and that there is good ground for the existence of the modern concrete coating would hardly be denied by any master painter. Furthermore, actual service tests have demonstrated conclusively the utility of the prepared concrete coating, not alone on account of its economy but also because it fulfills its purpose of enhancing and preserving a concrete surface.

Pasadena Residence, exterior of which is finished with two coats in white of The Muralo Company's Concreto Cement Coating

# INDUSTRIAL INFORMATION

The Putnam residence, San Diego, illustrated in this issue, is roofed with tile from the factory of the Los Angeles Pressed Brick Company, Los Angeles.

Architect G. H. Hausen, San Diego, has given up his office in the Timken Building, and is now located at his home address, 2030 Twenty-ninth Street, where he has fitted up a studio.

The Meyberg Company, designers and manufacturers of lighting fixtures, at 631-635 South Grand Avenue, Los Angeles, executed a big contract in the manufacture and installation of all lighting fixtures in the Merchants National Bank Building, Los Angeles. These fixtures were all manufactured in the company's factory, and all bronze castings were molded in the foundry which this company operates. The Meyberg Company more than gets its share of the big work in Los Angeles and vicinity. The officials of the company are especially trained, and specialize in this class of work, and are responsible for the creation of many handsome perfectly arranged designs.

Gruenfeld & Rieker, architectural molders and sculptors furnished all ornamental stucco work for the Merchants National Bank Building of Los Angeles. This was an unusually large contract, the above firm being kept busy for over four months in the completion of same. Gruenfeld & Rieker enjoy a wide reputation for their staff, stucco and composition ornaments, and models for cement, stone and metal work. They have received considerable praise for their stucco work in the Merchants National Bank Building.

C. J. Kubach Company, building constructors, located at 701 Merchants National Bank Building, Los Angeles, were the general contractors in the construction of that building. The ability of this company to execute construction work in a highly satisfactory manner was never better exemplified than in their building of the Merchants National Bank Building.

Howe Brothers, 1198 San Pedro Street, Los Angeles, installed the plumbing, gas, air and vacuum systems in the Merchants National Bank Building, northeast corner Spring and Sixth Streets, Los Angeles, illustrated in this magazine.

The firm of Howe Brothers is one of the largest and the oldest plumbing and hardware establishments in Southern California, and they are also distributing agents in Southern California, Utah, Nevada, Arizona and New Mexico for the Keasbey & Mattison Company's line of asbestos and magnesia products.

The Pacific Fireproofing Co., H. W. Hellman Building, Los Angeles, furnished the plain and ornamental furring and lathing for the Merchants National Bank Building, Los Angeles.

The annual convention of the Clay Workers' Association of Oregon, will be held at Salem, March 30th and 31st. It is believed that forty or more delegates representing brick and tile workers of that state will attend. The arrangements are in charge of William E. Wilson, of Salem, President of the Association.

Rudgear-Merle Co., San Francisco, manufactured and installed the ornamental iron and bronze work in the Merchants National Bank Building, Los Angeles.

S. T. Johnson, 1337 Mission Street, San Francisco, has mailed out a forty-page catalogue of unusual interest and value on the subject of "Modern Oil Burning Equipment," and it should prove of worth to those seeking information on this subject.

Architects Norton & Wallis of Los Angeles are receiving much praise for their work in planning the recently completed Universal City, described as one of the greatest moving picture cities of the world, and the metropolis of the movies near Los Angeles.

The completion of the work was formally celebrated last month, at which time, men prominent in the moving picture industry from all parts of the country, gathered at Universal City, to do honor to the occasion.

Universal City represents the investment of more than $6,000,000, and occupies 800 acres of land in San Fernando Valley. Fifteen strong and substantial buildings, in the Mission style of architecture of hollow tile and reinforced concrete constitute the principal buildings.

Simplex windows, product of the Simplex Window Company, San Francisco, were installed in the Merchants National Bank Building, Los Angeles. The execution of this contract has resulted in the use of an invention that represents the last word and latest improvement in windows. The reception and demand for the Simplex windows is indicated by the firm approval for the product. The Simplex windows are durable and strong, and have stood the test of rainy seasons, proving themselves in every particular to be satisfactory. The metal fixtures on these windows are all sherardized, which makes them impervious to rust, or the action of the elements.

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Anyone interested in the window will be furnished with an interesting booklet describing the same, upon request to the Simplex Company, which also maintains full-sized models on display at the San Francisco show rooms.

The American Marble and Mosaic Company, has completed installation of one of the finest and most elaborately carved bank interiors anywhere in the West, in the Merchants National Bank Building, Los Angeles. The jointing of this work is a special feature, and the long lengths throughout are extremely remarkable. There are no thin return joints to be found anywhere, as all corners throughout are solid pieces of marble. The counterfaces, basis, railings, etc., are all old convent gray Sienna marble, cut from an exceptionally large block, specially imported from Italy. This block is said to be one of the largest pieces of marble ever brought into this country.

The marble treatment throughout the bank building conveys unusual distinction upon the American Marble and Mosaic Company. The work has met with extraordinary favor by all who have had the pleasure of visiting the bank and building.

# PACIFIC COAST CHAPTERS, A. I. A.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

*San Francisco Chapter, 1881*—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, First National Bank Building, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, Geo. B. McDougall, 235 Montgomery Street.
Date of Meetings, third Thursday of every month; annual, October.

*Southern California Chapter, 1894*—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August), (Los Angeles).

*Oregon Chapter, 1911*—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, William G. Holford.
Date of meetings, third Thursday of every month, (Portland); annual, October.

*Washington State Chapter, 1894*—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.
Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

*Colorado Chapter, 1892*—President, W. E. Fisher, Railway Exchange Bldg., Denver, Col. Secretary, Aaron M. Gove, 519 Boston Bldg., Denver, Col.
Chairman of Committee on Public Information, Arthur A. Fisher, 459 Railway Exchange Building, Denver, Colo.
Date of meetings, first Monday of every month (Denver, Colo.); annual, September.

## THE AMERICAN INSTITUTE OF ARCHITECTS.
### The Octagon, Washington, D. C.

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First Vice-President.....Thomas R. Kimball, Omaha, Neb.
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## SAN FRANCISCO CHAPTER, A. I. A.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Tait-Zinkand Cafe, 168 O'Farrell Street, on Thursday, March 18, 1915. The meeting was called to order at 1 o'clock by Edgar A. Mathews, in the absence of the President, Mr. Faville.

Minutes: The reading of the minutes was deferred until the next meeting.

Legislative Committee: For this committee, Mr. Mathews gave a summary of the work of this committee to date.

Communications: The reading of communications was deferred until the next meeting.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 1:30, subject to the call of the chair.

Subject to approval, ....., 1915.

SYLVAIN SCHNAITTACHER,
Secretary.

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## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The eighty-second meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, California, Tuesday, March 9, 1915.

The meeting was called to order at 8:10 p. m. by President A. C. Martin.

The following members were present:

| | |
|---|---|
| D. C. Allison | John P. Krempel |
| J. J. Backus | A. C. Martin |
| A. B. Benton | H. H. Martin |
| C. H. Brown | S. B. Marston |
| F. P. Davis | B. M. Morris |
| Theo. A. Eisen | S. T. Norton |
| Lyman Farwell | Robt. H. Orr |
| P. H. Frohman | T. F. Power |
| Chas. Gordon | Aug. Wackerbarth |
| Frank D. Hudson | A. R. Walker |
| J. W. Krause | H. F. Withey |

As guests of the Chapter were present, Mr. Charles Henry Cheney, Architect and City Planner; J. H. Bean, member of the Los Angeles City Board of Education; G. Gordon Whitnall, Secretary of the City Planning Association of Los Angeles; G. D. Donald and C. J. Shults, assistants to Mr. Cheney; W. E. Prine and H. K. Hensley, of the Southwest Contractor, and William Dellamore and John Bowler, of the Builder and Contractor.

The minutes of the eighty-first meeting were read and approved.

For the Board of Directors, the Acting Secretary reported that one meeting had been held on March 9, 1915; that letter ballots had been opened with the result that Mr. G. B. Van Pelt had been declared elected to regular membership; that the application for membership had also been received from Mr. Louis J. Gill, of San Diego, and the Acting Secretary instructed to send out letter ballots to the members.

Following the report of the Directors, Mr. Octavius Morgan reported for the Committee on Entertainment that they had secured Mr. Charles Henry Cheney to talk before the Chapter at this meeting.

For the Committee on Permanent Legislation, Mr. Octavius Morgan reported that the State Board of Architecture had presented certain Amendments to the Practice Law before the present Legislature.

For the Committee on Ethics and Practice, it was reported by the President that he had accepted the resignation of Mr. J. E. Allison, and would immediately fill the vacancy caused thereby.

For the A. I. A. Committee on Education, Mr. D. C. Allison reported that satisfactory work was being done in the way of Atelier work.

For the Special Committee on Contracts and Specifications Mr. Norton reported one meeting held and that matters will be presented for the Chapter's consideration at the following meeting.

For the Exhibition Committee, Mr. H. F. Withey reported that Miss M. L. Schmidt was making a satisfactory canvass in her efforts to secure a small permanent exhibit in the Metropolitan Building.

Communications were next read as follows:

From Fernand Parmentier, Secretary of the Southern California Chapter, testifying his appreciation in his elevation to Fellowship. This communication upon motion made, seconded and duly passed, was ordered spread upon the minutes.

From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, requesting an expression from the Chapter as to the number of members who would probably join in an excursion to the Pacific Coast.

From the editor of the Daily Report, Ontario, requesting that the Chapter recommend an architect to handle certain works of a private nature.

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From Mr. E. C. Kemper, asking the co-operation of the Chapter in distributing Institute documents, including the Circular of Advice, Competition Program, and the Canons of Ethics.

From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, explaining the purpose and intentions of that portion of the By-Laws referring to the recommendations of Chapters for Fellowship in the Institute and advising the Chapter that nominations will be closed upon May 1, 1915. It was moved by Mr. Frank D. Hudson, duly seconded, that nominations for eligible Fellows be made from the floor. Mr. Octavius Morgan offered a substitute motion that all eligibles be regarded as candidates, and that a general ballot be sent out to all Chapter members containing the names of all such eligibles. This substituted motion, duly seconded, was carried.

From J. E. Kienle, Executive Secretary of the Bureau of Housing Commission, city of Los Angeles, requesting that the Chapter appoint a Judge for the Architectural Competition on Housing. Upon motion made, seconded, and duly carried, J. E. Allison was selected to act for the Southern California Chapter.

Under the head of unfinished business, the Acting Secretary reported that no communication had as yet been received from the Institute relative to the inquiry made regarding the adoption of the Institute's Code of Ethics, and action thereon would therefore have to be deferred until the following meeting.

Under the head of papers and discussions, Mr. Charles Henry Cheney gave a talk, illustrated by lantern slides, on the work of the State Bureau on Housing and Immigration. These pictures presented by Mr. Cheney were secured for the State Commission from many cities throughout the country, and pictured both the evil and the remedy.

Following this most interesting and educational address, Mr. Cheney presented a brief outline of the five Housing Bills now before the State Legislature and the four City Planning Bills also in the hands of that body for legislative action.

Following this presentation of legislative matters, the President threw the meeting open for questions and for general discussion.

Mr. Cheney requested the Chapter's endorsement of these measures, and upon motion made by Mr. Octavius Morgan, seconded by Mr. Frank D. Hudson, and duly passed, it was resolved that this Chapter endorse the intents and purposes of the City Planning Bills now before the Legislature and communicate an endorsement in the form of resolutions to the proper parties in Sacramento.

Following a general discussion it was then moved by Mr. Morgan, seconded and duly passed, that this Chapter endorse the principles and purposes of the Housing Bills in so far as endorsement was possible without a thorough and complete knowledge of detailed provisions therein contained; that such endorsement be in the form of a resolution addressed to the proper parties in Sacramento approving the principles of improving housing conditions of the poor, and providing proper legislation for its enforcement.

Mr. John P. Krempel moved, seconded by J. J. Backus, that a vote of thanks be accorded Mr. Cheney for his able talk. The motion was passed.

Following, Mr. J. H. Bean addressed the Chapter with a few remarks relative to the work of the Board of Education in improving social conditions about the Macy Street School, and other districts.

The meeting adjourned at 11:30 p. m.

FERNAND PARMENTIER,
Secretary.

By A. R. WALKER,
Acting Secretary.

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*San Francisco*—Architects Koenig & Christiansen, Humboldt Bank Building, San Francisco, have completed plans for a three-story and basement, reinforced concrete apartment house to be erected for O. A. Cramer of Los Gatos, on the east side of Hyde Street, south of Turk, at a cost of $30,000.

*San Francisco*—Architect Earl B. Scott, Humboldt Bank Building, San Francisco, has completed plans for a four-story and basement, brick and steel apartment house, to be erected for William A. Hench, on the north side of Pine Street, west of Grant Avenue, at a cost of $32,000.

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## OREGON CHAPTER, A. I. A.

Held at the University Club, March 18, 1915. Meeting called to order by the President. The following were present: Doyle, Holford, Smith, Knighton, Schacht, Fouilhoux, Beckwith, Naramore and Lazarus.

Minutes for meeting held January 21, 1915, were approved as printed and distributed.

Committee Reports—Municipal Plans and Affairs: As the chairman was not present, Mr. Doyle outlined the work the committee had done in advising with the Hood River committee on the Benson Testimonial to be erected on the Columbia Highway. He also stated he advised Mr. Johnson that the Chapter would pay his traveling expenses to Hood River to consult with the Hood River committee.

Moved by Mr. Naramore, seconded by Mr. Knighton and carried, that the Treasurer be authorized to pay expenses incurred by Mr. Johnson on his trip to Hood River.

Programme and Entertainment: Mr. Naramore reported that he had endeavored to secure speakers to meet with Chapter, but has had no success up to date as the parties approached had previous engagements. He expected to secure a speaker for the next meeting.

Membership: No report.

Building Laws: Mr. Fouilhoux presented a report recommending that the Chapter endorse such changes in the building code, as may be made consistent with safety, tending to decrease the cost of building, particularly by the introduction of lumber.

Moved by Mr. Beckwith, seconded by Mr. Schacht and carried, that the Secretary be instructed to write a letter to the Building Code Revision Committee stating that the Chapter favor such changes in the code tending to decrease cost of building operation as can be made consistent with safety.

Publicity Committee: Lazarus, local member of A. I. A. Publicity Committee, read communications which he had received for local use.

Competition Committee: No report.

Committee on Professional Practice: Mr. Lazarus submitted a written report stating that his committee did not agree with the findings of last year's committee as regards the use of a local schedule and recommended the use of the published schedule of the Institute.

Moved by Mr. Fouilhoux, seconded by Mr. Schacht and carried, that the report be accepted.

Education and League: No report.

Communications: Letter from H. Hopkins Jenkins, of Jefferson High School, asking that the Chapter appoint a representative to act on a committee having charge of the securing of statute of Thomas Jefferson, to be located in the school building, was read. President appointed Mr. Folger Johnson, Chairman Municipal Plans and Affairs, to act on this committee.

The President was obliged to leave, and asked Mr. Naramore to take the chair.

Invitation from New York Chapter as follows was read:

"At a recent meeting of the Executive Committee of the New York Chapter, A. I. A., the hope was expressed that members of other Chapters passing through New York might feel that they were welcome at our Chapter meetings, and it was resolved that an invitation be extended to all members of other Chapters to be the guests of the New York Chapter on these occasions. I take pleasure, therefore, in notifying you that the meetings of the Chapter are held on the second Wednesday of every month, except July, August and September, at the Fine Arts Building, No. 215 West Fifty-seventh Street, at 8:30 P. M., and I will ask you to assure the members of your Chapter of a cordial welcome at any meetings they may find it convenient to attend."

Letter from Builders' Exchange requesting representative to advise with their committee on the "Oregon Fir" campaign, was read. Mr. Fouilhoux was appointed to act.

New Business: Moved by Mr. Beckwith, seconded by Mr. Fouilhoux and carried, that as undoubtedly many of the Eastern architects will pass through Portland during the year, an invitation be extended to all the Chapters to meet with our Chapter, giving the dates of Chapter meetings and address of Secretary.

Moved and carried that the meeting adjourn.

WM. G. HOLFORD, Secretary.

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## WASHINGTON STATE CHAPTER, A. I. A.

The regular March meeting of the Washington State Chapter, A. I. A., was held on March 3, 1915, on the twenty-first anniversary of the founding of the Chapter, with sixteen members present. Chas. H. Bebb and Chas. Saunders, two of the original members of the chapter, were present, Mr. Saunders being the first Secretary.

Aside from routine work, the following business was transacted:

Arthur E. Harvey of Seattle, and J. Stanley Piper of Bellingham, were elected to membership.

It was voted to extend an invitation to the Board of Directors of the Institute, and other visiting architects, en route to or from the proposed meeting in San Francisco during the Panama-Pacific Exposition to stop off at Seattle. Preference was expressed to the fall as the time for the excursion.

It was decided to communicate with the architect of the Treasury Department of the Government, favoring the use of suitable local stone in the new building of the Treasury Department at Everett, bids for which are to be opened March 21st.

The Chapter went on record favoring the plan for the lay-out of the Capitol Grounds at Olympia, won in national competition by Wilder & White of New York, and adopted by the Capitol Commission as the scheme to be followed in the future.

ARTHUR L. LOVELESS,
Secretary.

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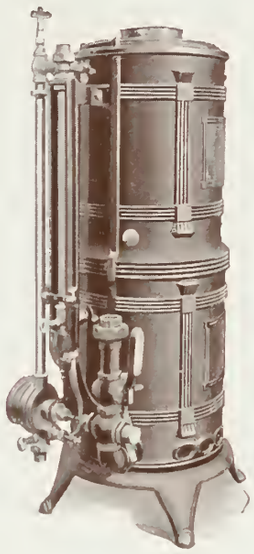

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SAN FRANCISCO
CALIFORNIA

VOLUME NINE
NUMBER FIVE

MAY, 1915

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# The Pacific Coast Architect

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J. A. DRUMMOND - - - - - - - - - - Editor and Publisher
CLARENCE P. KANE - - - - - - - - - Assistant Editor

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## EDITORIAL

### Second Special Exposition Edition

This issue of The Pacific Coast Architect marks the second edition to be exclusively devoted to the Panama-Pacific International Exposition, the February issue of this year being the first exclusive edition.

The Pacific Coast Architect has been very fortunate in securing for this issue the co-operation and invaluable assistance of Mr. William B. Faville, President of the San Francisco Chapter of the American Institute of Architects and himself one of the most prominent designers of the Exposition.

Mr. Faville has contributed the principal article herein published, and during the course of his writing has delved very deeply into the scheme of work as undertaken by the Exposition architectural commission. Such an article is of prime interest to the architect and serves to give a better idea of the countless difficulties and monumental work surrounding the execution of a contract of the magnitude and scope of the world's biggest and greatest Exposition.

Mr. B. J. S. Cahill, of the San Francisco Chapter, A. I. A., has contributed an article entitled "The Exposition—Impressions and Expressions." Most Western architects are familiar with the writings of Cahill and know of his ability to bring out and put in words the salient and interesting features of a subject, not only from an architectural standpoint, but also from the viewpoint of human interest. It takes such a writer to adequately give an expression on so diverse a subject as the Panama-Pacific International Exposition.

Jules Guerin, the colorist, has told of his connection with the Exposition and his reasons for the color selections.

We are sure that the writings of these well-known men will meet with the approved interest of the profession and that the many illustrative plates herein will add value to the edition.

No one can see the wonderful architecture of the Exposition without the pathetic thought that before very long it must all be voluntarily destroyed and nothing left of it but a memory.

In view of this fact, we wonder if adequate measures are being taken to make an exhaustive and permanent record of the exposition for distribution throughout the world and for future generations.

Such a work would be a large and expensive undertaking, but we believe that if it were well done by the exposition company, with its splendid organization for publicity, it could be made a source of profit also.

♣ ♣ ♣

### Architectural League to Exhibit

The seventh annual exhibition of the San Francisco Architectural Club will be held in San Francisco, June 7th to the 21st, inclusive, on the second floor of the D. N. & E. Walter Building, O'Farrell and Stockton streets. Within this period will also be held the convention of the Architectural League of the Pacific Coast, the convention dates being June 7th, 8th and 9th. The convention will be held in the new Civic Auditorium and will undoubtedly attract a large delegation of Coast architects who will exhibit at the exhibition.

The exhibition promises to be the most notable affair of its kind ever given on the Pacific Coast. It will include drawings and models of executed work, decorative and landscape architecture, paintings, sculpture and photographs of finished work. San Francisco, Los Angeles, Seattle, Portland, Spokane, Denver and Salt Lake City will be represented.

June seventh is Architectural-League Day at the Panama-Pacific International Exposition. A banquet will be tendered the League delegates at Old Faithful Inn on the evening of June 8th. The evening of June 9th will be spent at the grand ball and reception given to the League by the San Francisco Architectural Club, at the California State Building.

The Architectural League of the Pacific Coast numbers among its members all the prominent architects of the Coast cities and its object in holding this exhibition is to bring the select work of the architects prominently before the general public, and in this way, help all allied arts and crafts.

The committee in charge of the exhibition is composed of: Executive Committee—Tobias Bearwald, chairman; August G. Headman, Charles Peter Weeks. Exhibition Committee—Charles Peter Weeks, chairman; Cass Gilbert, New York; Robert Stead, Washington, D. C.; Irving K. Pond, Chicago; Carl F. Gould, Seattle; Myron Hunt, Los Angeles; C. W. Dickey, Oakland; August G. Headman, San Francisco; Arthur Brown, Jr., San Francisco; G. A. Applegarth, San Francisco; Kenneth MacDonald, San Francisco; James W Reid, San Francisco; Clarence R. Ward, San Francisco; Benjamin G. McDougall, San Francisco; Geo. E. Greenwood, San Francisco.

# A Brief Resume of the Organization under which the Architecture of the Panama-Pacific International Exposition has been developed

By WILLIAM B. FAVILLE, F. A. I. A.

An architectural commission was appointed by President Charles C. Moore, of the Panama-Pacific International Exposition Company, during the summer of 1911. This commission was selected by the President from a list of names chosen by the San Francisco Chapter of the American Institute of Architects by a ballot vote. Shortly after the appointment of the commission and the announcement by the President that he had selected one of their members as Chairman, three of the members holding opinions at variance resigned from the Commission.

After the resignation of the three members the President changed the method of organization and created, September 13, 1911, an Architectural Executive Council consisting of the remaining two members of the former commission and one additional member. The Council was comprised of the following men: Willis Polk, Chairman; Clarence R. Ward and William B. Faville.

The scheme of organization adopted by the Exposition officials placed the Architectural Executive Council under the direction of the President, Mr. Moore, and the Director of Works, Engineer Mr. Harris D. H. Connick.

The placing of an Engineer over the Architects and their activities resulted in lifting from the shoulders of the Architects the responsibility for the construction and execution of the work, but they retained full authority over the modeling and art expression necessary for its successful development.

Many objections and criticisms were offered by the Architects to this scheme of organization, but the development of the work and final results obtained have been mainly satisfactory. That the operation of this system has been successful is primarily due to the fact that the Engineers chosen, Mr. Connick and his Assistant, Mr. Arthur H. Markwart, were men reasonably in sympathy with the Architects' point of view, otherwise the result might have been disastrous, considered architecturally and aesthetically.

The Executive Council assumed their activities in the midst of a heated discussion waged over the choice of a site. The arguments had reached an acute stage when the President appointed a committee from his Board of Directors to consider the various sites offered and determine a location. This committee, after labor, announced a scheme to segregate the Exposition into its component units and erect a portion on each of the several sites. The announcement of this scheme had the result of quieting all arguments and leaving the real solution with the Architectural Council.

Under the direction of the Architectural Council a drafting department was organized to study the problem and arrive at a solution. Mr. Edward Bennett of Chicago was appointed by the President, October 11, 1911, to collaborate in the development of the plan with the Architectural Executive Council.

In determining the site most available many plans and studies were made of possible solutions. The first series were developed locating the entire Exposition upon each of the several sites, a second series locating the Exposition upon combinations of two sites, and a third series locating the Exposition upon combinations of three sights.

While this procedure entailed an enormous amount of work, it was deemed advisable by the attitude of the Board of Directors and public opinion. The studies being completed the Engineering Department under Mr. Markwart made careful estimates of the cost of building the three most likely schemes. The estimates were based upon procuring the site, the erection of the buildings and their accessories, the destruction of the buildings, and restoring the site to its original condition.

From these reports it was found that nine acres more floor space under roof could be erected for the same amount of money, on the location known as the "Harbor View" site, than on any of the others. The site as indicated by the detailed estimates of cost happened to be the site unanimously chosen by the Executive Council from

aesthetic and architectural considerations, it being admirably located both for practical and scenic effect, being almost unsurpassed in the beauty of its location, the nearness to the city, the beauty of the Presidio forest, which is adjoining, and the sparkling waters of the bay of San Francisco in the foreground.

The report presented to the Board of Directors was in such shape and so well analyzed by the Director of Works that its adoption was inevitable, and it was officially declared the chosen location for the Exposition upon December 15, 1911.

The site having been definitely determined the development of the plan of the Exposition proceeded. After much discussion it was decided that the Exposition Palaces should cover an area approximating 60 or 80 acres, and studies were made accordingly.

Upon analyzing the studies made for the plan it was found that they could be arranged in three groups, A. B. C., with many variations. Group "A," the expression of the plan is of great expression and sympathy with the matter. Group "C," the expression of the plan is of the great wall encircling the composition with enclosed courts. Group "B," closed courts and suggestions from "A" and "C." At this point it was deemed advisable to increase the commission to its full capacity, and the President, Mr. Moore, chose, January 8, 1912, the following architectural firms from a list prepared by the Executive Council. The additional firms chosen by President Moore were: McKim, Mead & White; Carrere & Hastings, and Henry Bacon, of New York; Robert D. Farquhar, of Los Angeles; and Louis C. Mullgardt and George Kelham, of San Francisco. Upon the appointment of these men and their acceptance of the commission, the Chairman, Mr. Polk, called a conference of the commission February 19 to 23, 1912, at which representatives of all of these firms were present. The session consisted of reviewing the entire work of the Council, and the solution of the plan known as the "closed court" was selected as offering the best possibilities. Discussion and study by the full commission over this solution took place and modifications were made and adopted.

The firm of Bakewell & Brown, of San Francisco, were asked to associate themselves with the commission. The work chosen by the various architects was as follows: Court of Universe, McKim, Mead & White; Tower of Jewels, Carrere & Hastings; Court of Seasons, Henry Bacon; Court of Abundance, Louis C. Mullgardt; two semi-circular courts, George W. Kelham; Fine Arts Palace, Willis Polk; Machinery Palace, Ward & Blohme; Festival Hall, Robert D. Farquhar. The great wall and development of the eight palaces, viz.: Varied Industries, Manufactures' Liberal Arts, Education, Food Products, Agriculture, Transportation and Mines, which are enclosed within the great wall, Bliss & Faville; the Horticultural Palace, Bakewell & Brown.

Before disbanding the first conference it was decided to ask the heads of the Department of Sculpture, Department of Color and the Department of Landscape Gardening to meet with the commission at the second conference. The following men were selected by the commission and appointed by President Moore: Carl Bitter, Head of Sculpture, assisted by A. Stirling Calder as Acting Head; Jules Guerin, Head of Color Department; John McLaren, Head of Landscape Gardening; W. D. A. Ryan, Head of Lighting Department.

Data was received by each Architect sufficient for the development of his portion of the work and a decision was reached to call a second conference three months from that period. Studies were to be developed for the accessories of the plan, including the gardening, in the general drafting room of the Executive Council under Mr. Bennett's direction.

At the second Conference called by Chairman Mr. Polk on August 13, 1912, there assembled all the architects and the heads of the various departments, the architects submitting their preliminary elevations, plans and sections, from which discussion arose over each man's work, its relation to the whole and the advisability of changes. It was found that practically all parts of the composition co-related. The Great Wall which encircled the composition and tied the enriched units together was found to definitely separate the works of the several Architects and created a period of rest, thereby avoiding any conflict between different Architectural styles or sentiments.

Modifications were made in the height of the Machinery Palace, in the height of the Tower of Jewels and the Great Wall was definitely determined to have a height of 65 feet. The studies of the Fine Arts Palace, which were presented by Mr. Polk, had been supplemented by studies in the Department by Bernard R. Maybeck, and upon discussion the commission decided that the solution of the building as presented by Mr. Maybeck fitted into the scheme most advantageously, whereupon Mr. Polk graciously suggested to Mr. Maybeck that he continue the study of this building and consider it his own.

The third and final conference was held on June 2, 3, 4, 1912, at which Mr. Polk presided. At this convention the architects presented their final plans, elevations, sections, etc., also many plaster models were submitted, and drawings rendered by Jules Guerin suggesting the color treatment of the façades.

Again criticisms were invited by the various designs, but few modifications were adopted.

Mr. Mead suggested the advisability of employing Mr Paul Denivelle as Head of the Department of Architectural Modeling and Wall Texture.

The indirect lighting scheme, as developed under Mr. Ryan, was adopted and a decision reached to use Prismatic or Diamond effect upon the Tower of Jewels.

The Conference adjourned with feelings of gratitude among the members of the Commission and Heads of Departments at the happy results of their labor and with instructions to forward scale and full-sized details to the Department as rapidly as possible.

Under the direction of Mr. Markwart an extensive engineering department had been created, in which the drawings for the construction of the various buildings were developed, the specifications prepared, contracts let and work started. This department also undertook the preparation of the site for the buildings, to develop the systems for water, light, power, sewage disposal, and all other requirements pertaining to the execution of the plan for the Exposition.

Upon the adjournment of the third and final conference, the work assigned to the Architectural Commission under the scheme of organization being practically completed, it was deemed advisable to appoint an executive head, an architect to whom the engineering Department could refer and to whose advice and guidance the many subjects of minor importance could be referred.

In conference with the Director of Works it was decided that the San Francisco Architects should make the appointment, and Mr. George Kelham was selected, whereupon the Department of Works bestowed upon Mr. Kelham the title of Architect in Chief.

The San Francisco Exposition has within its confines 635 acres, in comparison with Chicago's 670 acres, and St. Louis' 1200 acres. San Francisco Exposition has 65 acres under roof in the Exhibit Palaces, Chicago 101 acres, and St. Louis 127 acres. The money spent at Chicago by the Architectural Commission, which included the preparation of the grounds, planting and buildings, was Eighteen Millions of Dollars, which for purchasing power is equivalent to Twenty-five Millions at the present time. St. Louis for the same amount of work cost Twenty-seven Millions of Dollars; San Francisco Thirteen Millions, out of which One Million was set aside for the erection of an auditorium in the Civic Center at San Francisco. Chicago Exposition opened with an indebtedness of Seven Million Dollars; St. Louis, Six Million Dollars of indebtedness. San Francisco Exposition was opened without indebtedness of any sort whatever, and it was built within the appropriation originally set. The entire outlay in San Francisco Exposition on Grounds and Concessions is Fifty Million Dollars, exclusive of the Exhibits. The Exposition was built complete within the time alloted, and was opened upon the date originally set, complete in every detail over which the management had control. There were, however, several foreign nations whose buildings were not complete, and about one-quarter of the Exhibits were not entirely installed, due to the delay in transit on account of the foreign war.

Built without Government assistance by a city only lately arisen from the ashes of her great devastation of the year 1906, it stands as an expression of the venturesome spirit and untiring energy of which she is possessed.

The hope is expressed that the Exposition will exert a powerful educational influence upon the people of America through the architectural expression given to the main group of buildings. There has been an aim to create a composition of sufficient merit to warrant study and criticism with the hope that its influence upon art and architectural development may be as great in its refining quality as the influence of the Chicago Exposition was in awakening interest along architectural lines.

# The Exposition—Impressions and Expressions

By B. J. S. Cahill, A. I. A.

Just as no camera can properly picture the Exposition on one plate, so is it impossible to describe it in one article or even in a whole volume. But it is a very noticeable fact that more than any other exposition that we can recall, does this one lend itself to photo picturing from unexpected viewpoints. Quite outside of the obvious vistas created consciously by the designers are innumerable accidental ones of most delightful interest and variety. This is perhaps owing to a number of causes. Among them I would place first the color and carefully worked texture of the walls, then the liberal use of shrubs and flowers which make for interest in foreground, and finally our friend the fog. Photography is the only art in which all the blockheads are among the professionals and all the talent among the amateurs. There are two fetiches worshipped by the average professional photographer which prove this assertion. First, he always wants to get all of a building or whatever it is into his plate at once. Then he clamors always for a clear day, so that he can get nice "sharp" negatives. Both signs of a numbskull. In picture-making the part is always better than the whole, and nothing is so essential to bring out the receding planes of any landscape as a thin veil of diluted fog—mist in other words.

Now at the Exposition the most exacting photographer cannot hardly ever get a whole building in his picture, nor can he often get absolutely clear weather, hence it follows that, on the whole, even the output of the professional is far above the average. His pictures must be fragments and glimpses and he must include the mist. But if mere professionals can get such fine results, what must be the output of the really intelligent amateur! We think that nothing more wonderful in the way of picture photos were ever done than the recent work of Mr. Francis Bruguière. We think that an album of his best prints and others, of course, that are done with similar intelligence should be photogravured on silk in a magnificent edition de luxe and circulated throughout the entire world as lasting memorials of the great architectural scenes we have here created in San Francisco.

And just as this great pageant is best revealed in accidental vistas and glimpses so it seems that the written verdicts will be fragmentary and from quite unexpected angles. If the whole Exposition considered artistically was to be reduced to what we might call a jury's findings, I think it would be possible to arrive at some very useful results. We could leave out the purple adjectives and rhapsody and yet, while admitting the high excellence of each man's work, we could set down wherein success was achieved and in what degree. We might note what had developed accidentally and it would be a duty to record wherein the final facts failed to realize the original vision.

As some small contribution to this idea these notes are put together.

### The Lay-Out of Block Plan

I have listened personally to the account of the evolution of the main scheme or parti from four of the architects who designed the main group. I listened very carefully and in each case put leading and also misleading questions as to this very point. There can be no doubt that this is an exceedingly important one. Any complex work of art, like an organic being, derives its form in the main very much more from its solid osseous framework than from its fleshy envelope. The bones of anything are the first to solidify, and the last to decay. Also, like the motif of a great musical movement, the figure as musicians say, or the "diagram," really constitutes the essence of the whole conception. The fact that these symbols, a few notes, a few lines, are so simple, so apparently inconspicuous, often misleads people as to their tremendous importance. Half a dozen notes—apparently of no importance—really constitute the basis of the best movements of Beethoven's sublime symphonies. Another quite similar group of notes may be merely part of a five-finger exercise. The difference lies in the enormous vitalty of the one group as against the other. The compelling importance of the block plan, the lay out, the ultimate bonework or diagram of any architectural conception has been very well stated by the late Daniel H. Burnham in a speech before the Town Planning Conference held in London in 1910. He said, "Remember, that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with ever-growing insistency."

If, then, the ultimate diagram is of such vital importance surely the credit for its conception should be recognized. In other words, the architect or draftsman, whose brain conceived it, should receive credit and honor for his work. The old saw, "Palmam ferat qui meruit," expresses the unanimous conviction of the whole human race. All civilization in reality tends to the realization of this ideal—that he should bear the palm who deserves it. It is the very basis of the sublimest of human conceptions—Justice. It is the hell and heaven of our religion—the Magna Charta of our civil liberty, the sporting instinct of our recreation. Any community, society or coterie of individuals stamps its own high or low status by its passion for justice. Our profession of architecture must be in a bad way if its whole machinery is not somehow geared up so that ultimately right credit is given where credit is due.

And now, to return to the question, Who is really responsible for the block plan of the Exposition? I have long tried to find out, for I have wanted to do my small share towards proclaiming the facts. There is a clue, indeed, which might be followed up. We all recall King Solomon's judgment as to the rightful mother of a certain infant. An idea, like an infant, is precious to its parent. When, therefore, three out of four architects submit quite coldly and casually that the block plan just grew—no one knows quite how—"the joint work of all of us"—I strongly suspect it was the work of none of them. They are all willing to divide the baby. But no doubt the real parent of the idea will sooner or later assert himself and produce the proofs.

Meantime some controversy has arisen as to Mr. Edward Hubert Bennett's share in the general plan. Mr. Bennett produced a prodigious number of block plans, but, from what I know of Mr. Bennett's professional attainments, I am convinced that he could not contribute anything of vital or compelling importance. Mr. Bennett is a man of charming personality, idealistic disposition and indefatigable industry. These qualities have carried him forward to positions of importance in city planning projects. His suggestions, while admirably and copiously presented, have always lacked the divine fire—the urge and force of a master mind. Some years ago there lived here a poet whose published works in their bulk exceeded the combined output of Sappho, Anacreon, Theocritus, Keats, Coleridge and Poe, and I don't know how many others. His name was Lorenzo Sosso. It is safe to say that not a line of his will ever be remembered by future generations. None the less the versification was correct, the meter quite musical, the sentiments charming. It read like real poetry. A line or two at random recalled Tennyson or Byron or Shelley in turns. Possibly these poems were read and enjoyed, and no doubt the author of them enjoyed them most of all. So far no harm to anybody. But if Mr. Sosso had been elevated to position of Poet Laureate—supposing there were such a thing in this Republic—it would be time for critics to do their duty. We know well that just such mild and punchless poets have received just such exalted acknowledgment. And, as we said just now, if it is important to give credit where it is due, we must also withhold credit where credit is not due.

### Color of the Exposition

While all unite in praise of Mr. Guerin's work, we think a suggestion might be made, drawn from a parallel in another art. Whoever recalls a visit to picture galleries will remember that every artist has his own absolutely fixed color key. It is possible that at different periods of his career his tone or palette may change, as did Turner's. Every Murillo has exactly the same mellow saffron hue so that one can identify this master's work anywhere, whether it is a beggar boy munching a melon or a Madonna standing on the moon. In Antwerp there are, or were, great galleries of paintings by Rubens—all the same tone just as the war pictures at Versailles have the same monotony because mostly from the same brush.

There is a deadly monotony in looking continually at work done from one palette. In fact, that is what the word monotony means, too much of one tone. In laying out a concert programme it is a well known fact that not only are the pieces chosen by different composers, but an "opus" in one key is invariably succeeded by one in another, an unrelated key if possible. A great symphony known and written in a given key will have within itself episodes and sometimes whole movements in a different key. The charm and surprise of changing keys constitutes one of the greatest wonders of the greatest of all the tone poets, Beethoven.

Now, while an Exposition group might well be in the hands of one color master in all those parts visible from the outside, we think very much would be gained in interest if some of the inner courts were in the hands of several distinct colorists. We admit that Mr. Guerin has, like a competent tone artist, given us great variety of tone, none the less he cannot escape from his own palette any more than Rubens or Murillo. It would certainly be a relief—and a fascinating relief—to go from one court colored, let us say wholly by Mr. Arthur Matthews, to another colored wholly by Mr. Mullgardt.

### The Buildings in Brief

An Exposition allows some poetic license to the architect, some departure from pure logic, some playful fancy, or even extravagance. For all that, we can only note this departure in the case of three buildings. The Tower of Jewels by Mr. Thos. Hastings, the Art Building by Mr. B. Maybeck, and the Court of the Ages by Mr. L. C. Mullgardt.

The Tower of Jewels does not and never could quite please the architect in us, none the less at nighttime its rather fantastic form is forgiven when it glows with solid incandescence like a fairy tower from another world—a pyramid of pure light, an unearthly and a wonderful sight!

The Art Gallery and Pavilion is fantastic in another sense. It is meant to suggest, we understand, a temple long submerged, like Iolanthe, in the green slime of some mystic lake. It is newly arisen, wet and glistening and trailing with moss and water weeds. It is rather a quaint conception. The building is the best placed of all those of the Exposition proper. But here we think the architect has gone a little over the border line of logic. The perilous step from the sublime to the ridiculous is often taken when two or three steps might carry one over to a safer region. Mr. Maybeck's ideas were not wholly carried out and the large cisterns of stone supported on Corinthian columns do not quite justify themselves. These, with the restless and irregular colonnading, are disturbing elements. They provoke flippancies of thought, where above all things one's faculties should have been lulled to the serenity one associates with the still waters of a sylvan lake. All of this might have been so easily attained in such a green and gentle setting.

As this building forms a sort of loop connecting the Marina with Palm Avenue, each long flank of the main Exposition, one wonders why a clear and broad "going" was not ploughed right through this crescent from one end to the other. Instead, one has to get to the middle (behind the building as you approach) then work back. The interior of this Art gallery from the viewpoint of general circulation is the least satisfactory of all the interiors. No building is well planned in which you lose your way, if we except a labyrinth. This in an art building is rather surprising. Oddly enough and in sharp contrast to this one finds in the building at the other end of the whole Exposition and devoted to the prosy exhibit of mere machinery the most impressive interior of all. Without a trace of conscious effort and with no accessories other than the bare timbers of construction, the interior of the Machinery Hall, designed by Mr. Clarence Ward, has the dignity, the mystery and the magnificence of a great Gothic Cathedral!

The Court of the Ages promised great things from the first exceedingly clever sketch of its author. The final achievement is something quite different, and yet with modifications, mutilations even, with omissions of whole towers and fountains and a wholesale shrinking of its mere mass, this Court in its impression and appeal to the imagination is yet the most interesting and the cleverest thing architecturally of the whole Exposition. Here one finds that the departure from the conventional, while unfamiliar, is not fantastic, nor is it disturbing. It is wholly peaceful, yet wholly novel. In daylight, it is true, it is rather cold and colorless, but at nighttime this Court is a veritable dream of loveliness. Sitting in this quiet quadrangle by the sculptured fountain one gets the real thrill of a wholly satisfactory work or art. One doesn't have to know what it all means. Explanations about it would be as useless as explanations about music. One has simply to look and absorb some of the most eerie impressions ever produced by light and shadow and form and color.

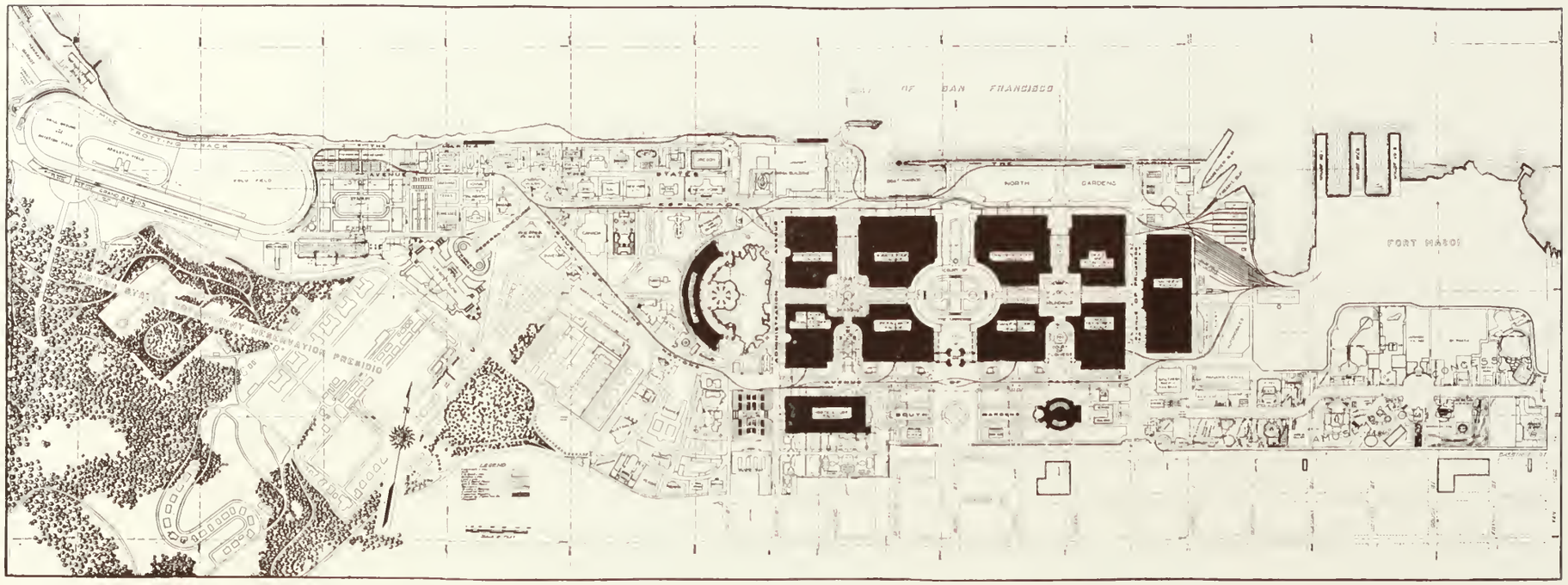
Possibly the effect is due to the unfamiliarity of the forms. The tower shrine lit up with the softest glow of old rose stands straight and high against the deep indigo of the night. A multitude of crumbling, pearly shadows broken with all tones of reflected lights and dark mysteries of shadow leads the eyes to rest on a canopied figure. In front are mysterious sconces—whence incense or vapor floats before the throne. These wisps of steam glow fantastically in the light and give the sense of sacrificial ceremony, but without blood and without burning. At one's elbow great cauldrons boil and bubble and send forth drifts of carmine vapor, while near by, in great tripods of bronze, writhing serpents hiss their venom into cressets of leaping flame.

The effect of all this and very much more is wholly indescribable. It is a veritable incantation of the most uncanny, yet soothing and wholly beautiful kind that was ever concocted out of common lumber, stucco, metal, steam and flame.

### Music

One cannot leave the subject of the Exposition without one final protest or rather lament. Why, in this great symphony of art and architecture, of floriculture and illumination, are we oppressed with the great soul-crushing SILENCE? There should be music everywhere. And when the next great exposition is planned, I prophesy that the same marvelous provision to please the eye will then be also made to please the ear.

Detail of California Building
Panama-Pacific International Exposition




Block Plan of Grounds and Buildings
Panama-Pacific International Exposition

Main Group of Buildings, View taken from an Aeroplane
Panama-Pacific International Exposition
Photo copyrighted by Gabriel Moulin

South Main Portal of Food Products Building
Panama-Pacific International Exposition
Bliss & Faville, Architects

Photo, Gabriel Moulin

South Main Portal of Education Building
Panama-Pacific International Exposition
Bliss & Faville, Architects

Photo, Gabriel Moulin

Detail View Court of Four Seasons
Panama-Pacific International Exposition
Henry Bacon, Architect

Photo, Gabriel Moulin

Detail of Main Arch Court of the Universe
Panama-Pacific International Exposition
McKim, Mead & White, Architects

South Main Portal of Manufactures Building—Panama Pacific International Exposition
Bliss & Faville, Architects

Vestibule of Machinery Building—Panama-Pacific International Exposition
Ward & Blohme, Architects

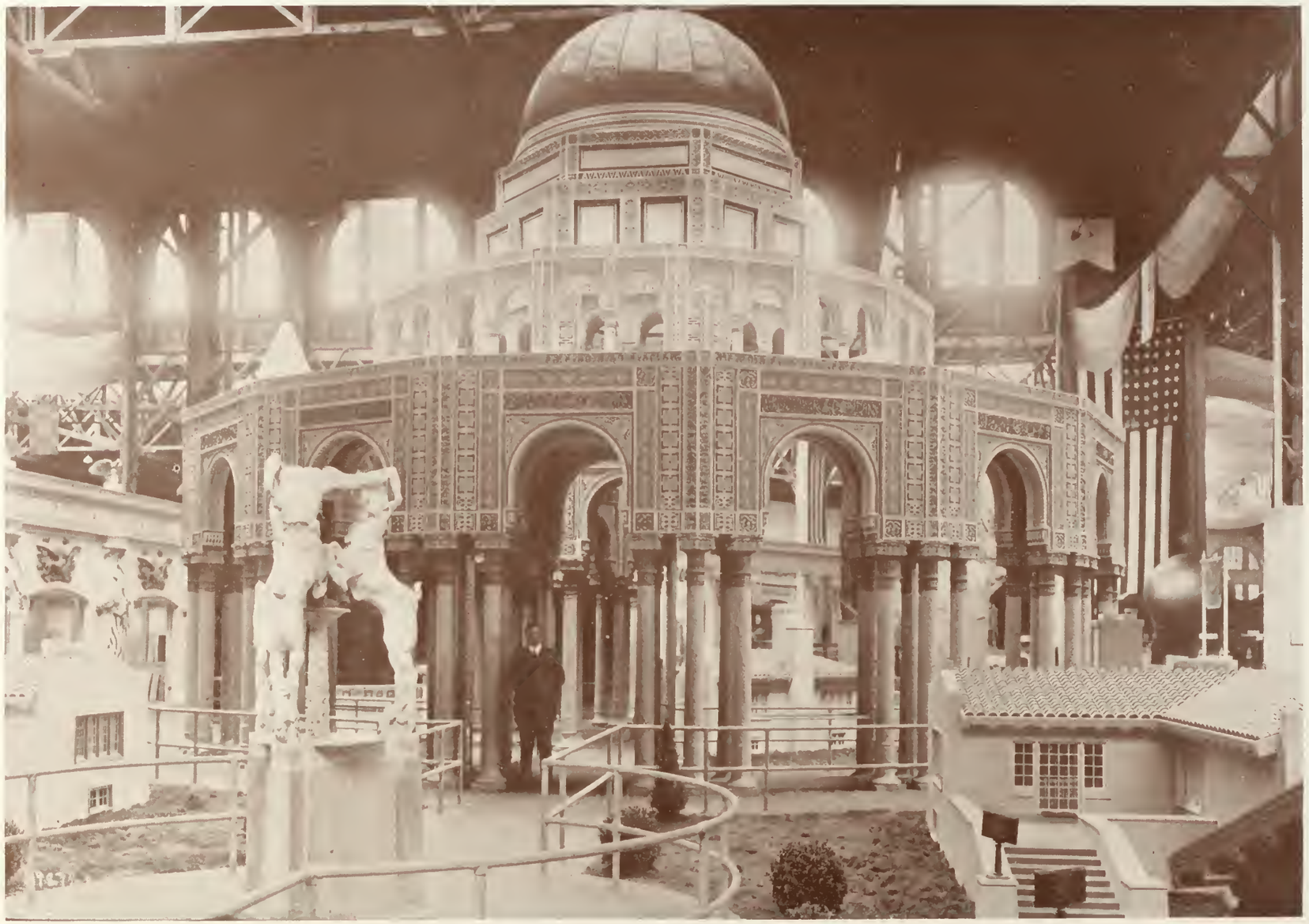
Detail View of Horticulture Building
Panama-Pacific International Exposition
Bakewell & Brown, Architects

North Main Entrance of Mines Building
Panama-Pacific International Exposition
Bliss & Faville, Architects

Photo, Gabriel Moulin

Exhibit of National Terra Cotta Society in Varied Industries Building
Panama-Pacific International Exposition

Photo, Gabriel Moulin



Main Building Exhibit of W. P. Fuller & Company in Mines Building
Panama-Pacific International Exposition
Louis Christian Mullgardt, Architect

Exhibit of Los Angeles Pressed Brick Company in Varied Industries Building
Panama-Pacific International Exposition
E. G. Bolles, Architect

Photo, Gabriel Moulin

Exhibit Building of Otis Elevator Company in Machinery Hall
Panama-Pacific International Exposition

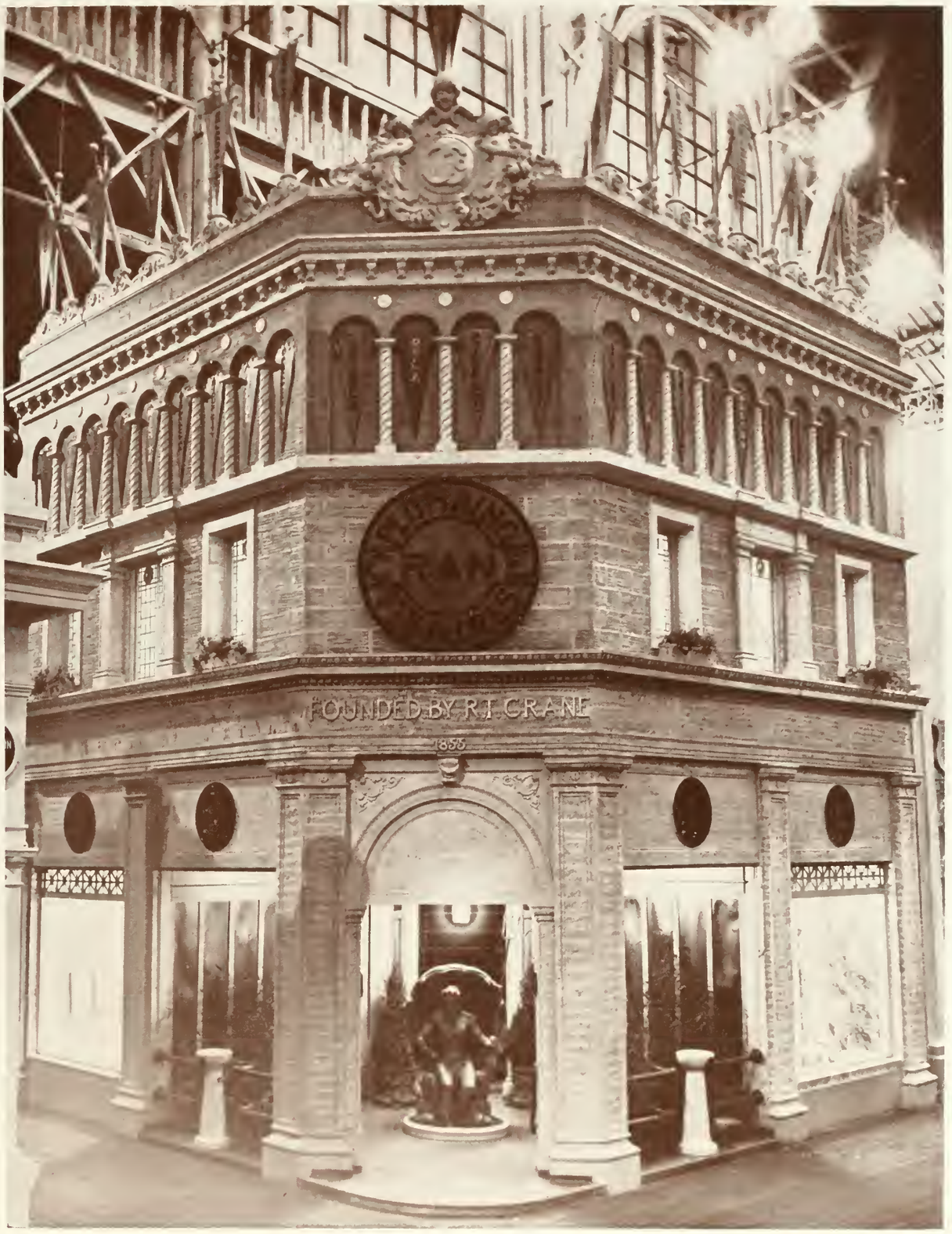



Exhibit Building of Crane Company in Manufactures Building
Panama-Pacific International Exposition

# Crane Company Conducts Comprehensive Exhibit

Upon entering the Manufacturers' Palace at the Panama-Pacific International Exposition, one of the first attractions that meets the eye of the visitor is the large castle-like building, housing the plumbing exhibit of Crane Company.

The building carries thirty-five feet to the cornice line and extends a goodly distance on two avenues, being located on a most excellent corner position.

Facing this building from either side, attention is drawn to the many-colored pennants in niches, which represent the forty-four Crane Company branches in the United States and Canada.

There are two display windows looking into complete modern bath rooms, in each of which there is a charming young Chinese Maiden in native costume, demonstrating the modern method of supplying hot and cold water to all fixtures by means of the Crane temperature valve—a chief feature of the exhibit.

The bath room on Avenue C is designed to meet fastidious man's every comfort, and is called "His Lordship's Bath Room." The interior walls are finished in Irish green marble, rounding into a cove ceiling. The floor is finished in flat mat glazed tile.

This installation is complete to the most minute details. The shower room is in white glazed tile, fitted with needle adjustable sprays and heavy plate glass door. The fittings are set out for exhibiting purposes, so that attendant can show to the public by means of thermometers how quickly and evenly the temperature of water is delivered into shower.

The bath room contains shower, lavatory, dental lavatory, foot tub and water closet, recessed mirrored medicine cabinet and other needy appliances. All of the metal trimmings are of white sanitour finish, even to the metal frame on glass door of the shower room.

On the Seventh Street side we have "Milady's" Bath. Herein is seen the modern type of porcelain bath set down into the floor. The lavatory and sitz bath and shower are all supplied with hot and cold water by means of the temperature valve. The closet combination is supplied with Crane concealed flushing valve, and the bowl itself is concealed in a large measure by the modern type of chair seat. This room is finished in Pienazin marble, a rare product of Egypt.

Upon entering the main door, attention is attracted by the modern symbol of education, which holds a prominent place in the arch. This suggestion is in oil, representing that of modern age, even as instilled in a child. On the left is seen an old pitcher and bowl; on the right a child's modern bath tub of today with the water flowing into the bath tub and the child with its back toward the old-time bowl, making traces for the modern fixture.

On either side of the main court there is a vitreous China pedestal drinking fountain surrounded by a hedge of Japanese palm and set into the hedge trough of brown stone; there is intermingled the bamboo and growing flowers of the season.

"HIS LORDSHIP'S BATH ROOM"
CRANE COMPANY'S P. P. I. E. EXHIBIT

VIEW OF PORTION OF SECOND FLOOR
Crane Company's P. P. I. E. Exhibit

Sitting majestically in his shell and backed by rocks that are a part of the bronze fixture, which is a part of a large porcelain recepta, is Father Neptune, comfortable in his recline.

On either side of the hedge, leading to the stairway of the rest and display room, on the second floor, there are rooms providing enlightenment for those interested in the exhibit of modern water closet combinations, slop sinks and other fixtures. A Radke gas hot water heater furnishes all the hot water used for demonstrating purposes throughout the exhibit. The water closets and other fixtures are all under water, and here may be seen, under any pressure, the Crane Boston Flushing valve for all combinations.

The whole scheme of second floor exhibit is merely to suggest a few of the modern and exclusive Crane fixtures in vitra ware. All fixtures displayed are of vitreous china or solid porcelain.

The special feature of the display is the various types of lavatories fitted with Crane temperature and mixing valves for the supply of hot and cold water. This valve dispenses with the old conventional form of basin, cocks and combination fixtures. The lavatories are designed with Crane non-fouling overflow and "Securo" waste. Many of the fixtures are finished in white sanitour with all supply pipes and such parts that are indispensable, concealed, such as pipe leading from the trap and the screw driver stops are set very high, thus answering two purposes—first, to lessen the fouling surface from the water trap seat to bottom of basin; secondly, adding to the appearance of the fixture.

A fixture that has attracted considerable attention is a porcelain sink with drain board set thirty-four inches from the floor and fitted with a temperature valve.

Of interest to the visitor also is the exhibit of various types of showers fitted with temperature valve and Crane transfer valve, which permits interchanging from needle to shower without any manipulation of the main valve, and assuring the same temperature or pressure in either action.

Modern and handsome styles and types of medicine cabinets and mirrors are prominently displayed.

This room is designed prominently for the comfort of visitors rather than the display of a great variety of fixtures. Visitors can with comfort become enlightened on the merits of the fixtures while reclining comfortably in exquisite upholstered furniture. There is also available all up-to-date reading matter, magazines and comfortable wicker desk and tables, where writing materials have been provided.

The floor is covered with a composition of terra cotta red and running border in white, supporting a dado running the full length of the walls and extending five feet in height. The base and cappings are finished in Indian red and center panels in sienna, the reproduction being in scagiallo, as manufactured by the California Scagiallo Co., and is an excellent reproduction of fine marble. The walls are finished in light gray, gracefully rounding into the ceiling of a light cream color.

The "Mohrlite" System furnishes the illumination. In the center of this room there is a large art glass skylight in a soft amber tint with Crane monogram set out in the four corners in yellow, with a pearl gray background. The distinctive feature of this room is a wall frieze of the Crane seal, in brown. Art glass windows of the French swing type add beauty to the room.

The description of this room would not be complete without mentioning the unusual display of potted plants and the beautiful hanging flowers. Around the stairwell an opportunity for an exquisite flower garden offered itself, with the result that the Crane Company is to be congratulated for its merits as gardeners as well as master exhibitors of plumbing specialties.

# Jules Guerin Talks on Color

INTERVIEW WITH CHIEF OF COLOR AND DECORATION OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

By CLARENCE P. KANE

About three and a half years ago Jules Guerin was attending a dinner in Chicago given by the late Daniel H. Burnham, who achieved signal fame as the genius of the Chicago World's Fair. William H. Crocker of San Francisco was present, and the talk naturally drifted into a discussion of the coming Panama-Pacific International Exposition.

There was talk about the color scheme.

"Why not name Guerin your Chief of Color," Burnham said.

"Would you consider the proposition?" asked Crocker.

"Yes," answered Guerin; and shortly thereafter the presiding officials of the Exposition made public announcement to the effect that Jules Guerin had been appointed Chief of the Department of Color and Decoration.

Guerin caught his first glimpse of the Exposition site from a point of vantage on one of the several hill tops that half circle the scene. He had just arrived from New York with Messrs. Bacon, Hastings and Meade for a preliminary study of the work.

"It's as beautiful as the Bay of Naples," was his first comment. Then and there the color scheme of the Exposition was given life.

Guerin has told us that he found in San Francisco the same atmosphere that characterized the beautiful Latin communities; that the people in San Francisco are happier, more contented; that nowhere else in America is one so impressed by cosmopolitanism. On the streets he heard French, Italian, East Indian, Chinese and Japanese spoken. His feelings were awakened by the atmosphere, the trees, the bay, and the hills to the similarity in nature and in life between San Francisco and the Latin countries, or the people farther East.

What more natural than Guerin should conclude to make the San Francisco Exposition like a Latin Exposition?

"You have strong sunlight here," he said. "So it was important to give the buildings a tone of color that would not hurt the eye. The white Exposition buildings at Chicago dazzled and tired. The time to see their beauty was at sundown. And so, with these two considerations in mind, I suggested the use of travertine. Travertine is fine in color and texture, and it is the beloved stone of the Latin. It was the marble used in the Forum, the Arch of Trajan, the Pantheon in Rome."

Guerin's suggestions were adopted by the Architectural Commission, and he considered the application of travertine the same as toning a canvas. White in its minutest forms was never considered for a minute. There is absolutely no white on any of the buildings of the main group or the State buildings.

"In looking over the plan of the various buildings and the site occupied by the Exposition it reminded me much of the French Revieri, both in design, coloring and topography," says the artist. "This appealed to me very strongly, as I am most familiar with Latin countries and the East, Egypt, and the Holy Land.

"With the plans and elevations of the buildings before me, I worked out the entire color scheme of the Exposition in my workroom in New York. Comparatively nothing had been changed after this color scheme had been thoroughly digested and presented to the different architects for approval, meaning by this the colors were applied as they had been thought out before the buildings had been constructed. In coloring a vast city of this kind I treated it the same I would a canvas for a picture, the first tonal value was the Travertine, and on this Travertine the other colors were applied, always having in mind the strong light of California and keeping colors well toned down and mellow.

"On the great tone of Travertine are superimposed the other colors. The strongest are carried through all the buildings of the main group. Red, for instance, follows through all the arcades. The great problem was to "pull together" structures of different designs by means of the color treatment to make, for example, the Courts of Honor, of the Four Seasons and of Abundance speak the same language by means of color. We bore in mind always the view to be had of the Exposition from the neighboring hills. That was a point on which we insisted very strongly. This Exposition is in a basin, and there are many vantage grounds from which people can look down upon it. That is why we made the domes beautiful with green and gold, and the roofs gay with red."

If this interview had to do with the life work of Guerin, I would say, to paraphrase the words of another writer, that Guerin has done what was for Guerin unavoidable; he has accomplished the inevitable. In other words, Guerin's personality is written across the Exposition as distinctly as upon his canvases. Look at his paintings and in many of them you will find the entire color scheme of the San Francisco Exposition. His studio compositions bring out the same rich colors—an exotic brilliancy that has already thrilled the souls of thousands who have viewed the work of this colorist at the Panama Exposition.

Guerin well says that color in connection with architecture is a language in itself. A few moderns understand its first principles. The ancients, Egyptians and Greeks used color in profusion, the Parthenon was one mass of color, the same applies to the ancient temples of Egypt.

Guerin's stay in San Francisco will be long remembered by many new-made friends of the colorist. His department was conducted in perfect harmony with others; there was never the slightest friction. He says:

"I encountered no great difficulty in handling the artists who painted the various decorations; most of them worked like real human beings, with only the big result in mind.

"My former experience in great productions in the theatre has proved of infinite advantage in this work; again most of the architects were personal and business friends, and they relied absolutely on my judgment with a few exceptions."

Guerin pays tribute to his co-workers in saying that the greatest credit should be given to Mr. Herbert Lawrence, his assistant, in his devotion to the work; Mr. Paul Danivelle, for his application of travertine color; to Mr. Geo. W. Kelham, Chief of Architecture, for his excellent advice and co-operation, and to Mr. H. D. H. Connick, Directors of Works.

"I cannot pay a tribute too high to these men," said Guerin.

The influence of Guerin's work in San Francisco will be widely felt by designers of architecture in the future, as this exposition shows that another element, color, can be used to great advantage in modern buildings. Never in history has color been used on such a colossal scale as at this Exposition.

# Many Firms Display Products at Exposition

One of the most instructive and pleasing Brick and Tile Exhibits ever assembled on the Pacific Coast is to be found in the display of the Los Angeles Pressed Brick Company, for which the United Materials Co. of San Francisco is the Northern California representative, in the Varied Industries Building at the Panama-Pacific International Exposition. Besides showing the extent and diversified use of these materials, from the standpoint of beautification, this exhibit also represents in marked manner really high-class examples of brick and tile laying. The exhibit further provides pleasure as a resting place and headquarters for many visitors.

Its chief interest, however, is for architects and builders and others interested in such work.

The exhibit was designed by Architect E. G. Bolles of San Francisco, who has admirably used his skill in creating a display showing the dignity and extreme effectiveness of these materials and at the same time allowing opportunities for a wide exhibit of the many bricks and tiles manufactured by the Los Angeles Pressed Brick Co.

Upon entering the exhibit one is at once impressed by the thoroughness and attention to detail. Two well executed pillars of red ruffled brick support a hand-welded and wrought ornamental metal arch and are topped by an artistically wrought pair of lamps. The pillars are laid up in plain bond and the joints are raked. An excellent piece of brick laying is exemplified by the insertion of a large star in brick in the pillars.

Buff tile, size 6x6, surround a staff near the entrance and forms the back-ground for the insertion of a panel of faience pattern tile, on which is carved the name of the exhibit and the company.

The exhibit is floored with 3x6 buff tile, encircled by a border of 6x6 red quarry tile.

The side walls offer one of the most interesting features of the exhibit and depict in a striking manner the beauty of brick. On the right wall is shown old gold pressed brick, buff pressed brick, golden ruffled brick, combinations of cream and gray pressed brick, combinations of medium and light old gold pressed brick and paving brick, the whole being surmounted by a running border of red pressed brick in indented fashion. The various examples of laying brick are well executed. The use of herring-bone pattern, bond, plain bond, interwoven bond, checker board and basket patterns has been carried out on a wide scale. This feature alone is well worth attention, as it is at once evident that the builders have overlooked nothing that might operate to increase information and knowledge on this important subject.

The opposite wall is devoted chiefly to a display of the new rug brick recently brought out by this company. It is shown in about nine shades, and is laid up with the wide joints. Rug brick is the latest product of this company in a rough texture brick and is one of the most desirable and desired bricks on the market today. The exhibit of this brick plainly shows that any shade or blending of shades absorbs the light and presents a restful and pleasing effect to the eye.

The rug brick panels bear a remarkable similarity to the soft and alluring tones of a Turkish or a Persian rug. Its manufacture is the result of the present-day demand for an artistic rough face brick, showing adaptability for the needs of western territory.

The rug brick panels are one of the most pleasing parts of this exhibit, and, although several shades of brick are used, there is not a jarring note in evidence—rather there is a most harmonious blending with the other grades of brick and tile.

Some very fine samples of enamel brick, displaying ivory, white, buff and cream patterns divides interest with the rug brick.

The walls support three styles of roofing tile made by this company, Mission, Spanish and Italian. The visitor is able to make a nice distinction between the various patterns of tile and the method of laying up same. Needless to say, the work is of the best and merits one's deepest interest.

The crowning touch to the ensemble is given by the handsome tile fireplace at the far end of the room. Over the fireplace there is embodied a tile panel in colors, illustrating most splendidly an old castle sequestered in a beautiful garden spot. This panel shows in vivid style the manner in which this product can be used for purposes of decoration. Hill and dale, trees and shrubbery are represented distinctly and harmoniously. Even the sky and cloud effect is portrayed in true manner. The color work is exceptional. This panel is constructed of what is known as the faience tile. The walls of the fireplace proper are finished in 6x6 green enamel tile, the fire box in white fire brick, and light and dark green tile has been used on the mantel.

The flanking walls are finished in green mottled tile, surmounted by white mottled tile.

Reed chairs and tables and the use of potted plants add doubly to the interest and comfort of the exhibit. It is open at all times, and it is hoped that visitors will go there and make themselves at home.

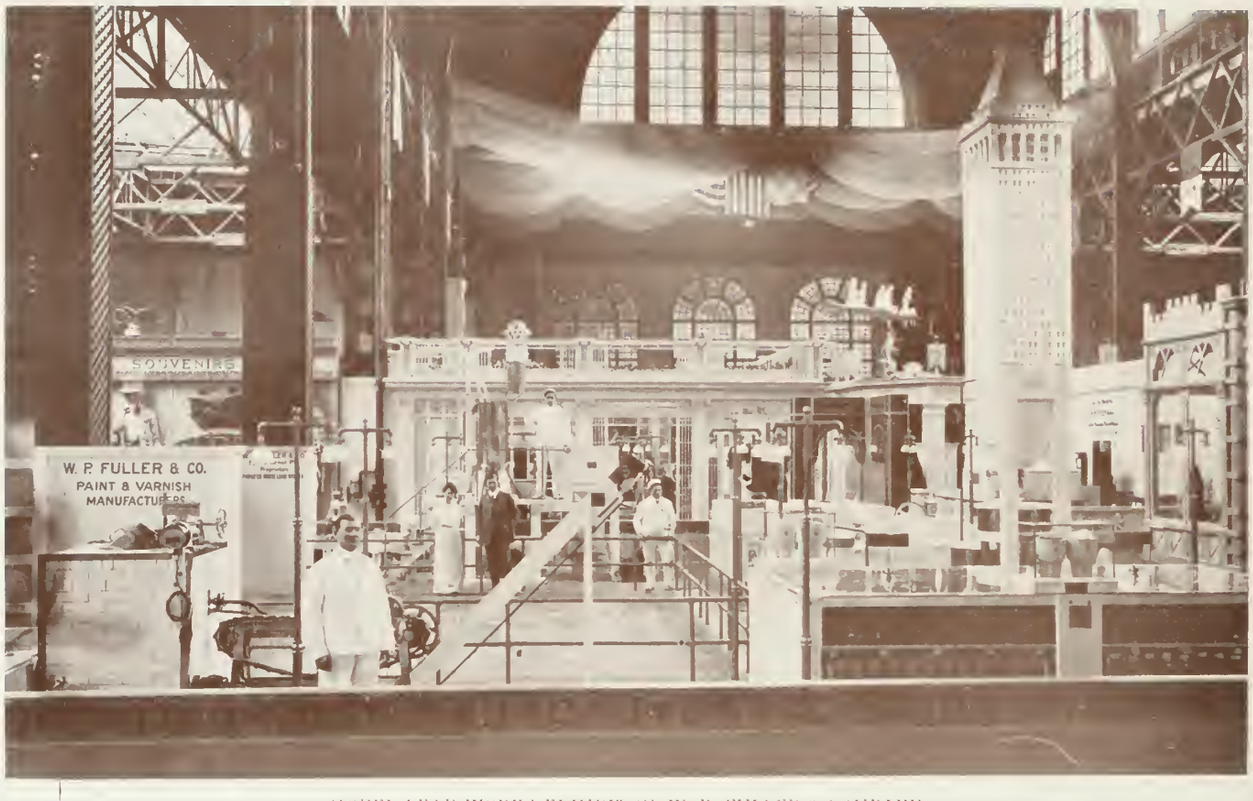
The Los Angeles Pressed Brick Co. also conducts an exhibit in the Contra Costa County Section in the California State Building, which represents the firm's activities at Richmond, the location of the Northern California plant and the factory of this concern. A third exhibit is installed in the Mines Building.

The exhibit of W. P. Fuller & Co. in the Mines Building at the Panama-Pacific International Exposition is causing a great amount of favorable comment by those who have seen it.

The display is one that has something of interest to all classes of people. A Moorish temple, with intricate mosaic patterns of wonderful coloring and pleasing design, and an amber-colored glass dome, supported by graceful, slender travertine pillars, are attractive features of the exhibit. This temple shows the Mohammedan style of building and decoration.

One instinctively stops to admire the garden and miniature bungalows before entering the temple, and it is universally conceded that it would have been impossible to make a better display of concrete paints, porch and step paint, prepared paints and stain, than by showing the bungalows finished with these materials.

The interior of the temple is divided into twelve compartments; the idea here, too, is to show the different paint products in actual use on miniature models: automobiles, wagons, houses, a ship, a white enamel interior, and other models demonstrate that the company




MODEL LEAD WORKS EXHIBIT OF W. P. FULLER & COMPANY
IN MINES BUILDING, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

has a paint product for every purpose. In addition, Valentine's Varnishes, Wolf's Head Oil and Adams' Brushes all have attractive displays in the temple.

The complete process of making Pioneer White Lead is also shown at this exhibit. Here one may watch each step from the casting of the lead buckles, used in making white lead, through the corroding stacks, where by the action of fermenting tan bark and vinegar the lead is changed to white lead, and can trace each successive process until the finished product is actually put in kegs ready for market. This is one of the most interesting educational features of the Exposition.

The whole exhibit is complete in every detail, and, like the great Exposition itself, can only be seen to be appreciated.

One of the most striking and complete exhibits in any of the show palaces at the Panama-Pacific International Exposition is that of the Otis Elevator Company, in the Palace of Machinery, where its exhibit of elevator machines has been visited by thousands of interested people.

This exhibit at once presents a subject of considerable interest to the architectural profession; that is, modern types of passenger carrying lifts with a thorough demonstration of modern safety devices, the development of which has been decidedly pronounced in recent months.

These features of course contain valuable instruction on an important subject, and the exhibit offers opportunity for an inspection thereof, under conditions comparable with actual service. The Exposition people have given over a large amount of space for this display, and, needless to say, it could not have been arranged to any better advantage, under any conditions. A realistic setting has been given to the exhibit by the reproduction of a typical roof garden as constructed in any of our larger cities, being developed along lines that would operate in the best possible manner, to instill in the minds of the spectator an existing and practicable work, not in any way theoretical or hypothetical.

Three pent houses show three different types of elevators. The Otis 1:1 gearless traction elevator machine is complete with controller and governor, a special feature being the car safety device used with this type of machine, and its method of operation. An emergency switch and hatchway limit switches illustrate the action of these switches on the safety, independent of the car switch operation.

The Otis 2:1 gearless traction elevator machine is particularly interesting because of its wide application for use in modern high buildings. It still retains the gearless drive principle found in its larger contemporary, the 1:1 type of gearless machine.

The third display is the Otis worm gear traction machine for alternating current circuits, with a variable speed control. It is to be remembered that this company pioneered the development in alternating current apparatus.

The progress of power elevators from the first invention through the various stages of steam, hydraulic and electric motor power to present-day development is pictured and described in an extremely interesting way.

The Otis Elevator Company exhibit is of the sort which is certain to be long remembered as a definite means of depicting operation of safety devices and types of passenger-carrying machines evolved from a really advanced knowledge; an exhibit that will play its part in future installations of such equipment, and one that will serve for a decidedly increased knowledge on the subject.

GEORGE WILLIAM KELHAM, Architect

Exhibit of

# National Terra Cotta Society

In Varied Industries Building

Panama-Pacific International Exposition

San Francisco

# An Advanced Plumbing Fixture

The "Pacific" Improved Flush Tank is one of the few real advancements in Plumbing Fixtures in many years.

The Tank—due to the fact that there is no Flush Valve located in the inside—absolutely eliminates any chance of trouble, which is so often incurred through the Ball Cock catching and sticking on the Lift Wires and other parts of the different kinds of Flush Valves.

The method of flushing is absolutely original—in that it consists of a loose, round, rubber ball of the finest quality, which seats in the center of the bottom. This ball is raised by means of a rod inside the elbow and connected with the lever arm and is pushed up from the bottom. On being pushed the Ball rises to the top of the water—floats until the Tank is emptied, and then gradually seats in its place. The sloping bottom is a positive assurance that the Tank is thoroughly cleansed when it is flushed, and no sediment can gather in the Tank. The Ball itself will outlast five ordinary balls since it seats in a different position each time, thus eliminating the usual wear on one part of the Ball, which always comes in contact with the seat in an ordinary flush valve.

The Tank has been thoroughly tested by the manufacturers—the Pacific Porcelain Ware Co.—and is absolutely guaranteed by them.

It is a welcomed invention, indeed, to the Plumber and to the Builder, as there is no chance that the Plumber will have to return two or three times to his job after completion to regulate the fittings, which, in an ordinary Tank, cause so much trouble. It will also be noticed that the brass overflow tube has been eliminated and a solid vitreous overflow is made integral in the tank. The saving of water is another feature of this Tank—since the Ball rises entirely out of the water immediately upon being unseated, and the entire pressure of the water in the Tank is immediately brought into play—giving a quick flush to the combination, and the re-fill occurs when the Tank is nearly emptied, just before the Ball seats—thus saving the usual waste of water, which occurs in an ordinary tank, as the re-fill tubes throw a large stream of water into the bowl during the entire time that the tank is being filled.

The Tank is so far superior to any other type of Flush Tank that it can only be appreciated upon being seen and tried.

One of the Tanks is in operation in the Showroom of the Pacific Porcelain Ware Co., at 67 New Montgomery St., San Francisco, Cal., in conjunction with a full line of Cast Iron Enameled and Vitreous Earthenware Plumbers' Fixtures. These Fixtures are made in California, and are the equal in both price and quality of any made in any part of the world, and it is well worth anyone's time to investigate this successful Pacific Coast product.

# Pacific Coast Chapters, A. I. A.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

*San Francisco Chapter, 1881*—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, 233 Post Street, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, William B. Faville, Balboa Building, San Francisco.
Date of Meetings, third Thursday of every month; annual, October.

*Southern California Chapter, 1894*—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August), (Los Angeles).

*Oregon Chapter, 1911*—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, William G. Holford.
Date of meetings, third Thursday of every month, (Portland); annual, October.

*Washington State Chapter, 1894*—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.
Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

## SAN FRANCISCO CHAPTER, A. I. A.

April 13th, 1915: The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Tait-Zinkand Cafe, 168 O'Farrell Street, on Tuesday evening, April 13, 1915. The meeting was called to order at 7:30 by Mr. Faville, the President.

Messrs. John P. Krempel, Octavius Morgan and Sumner P. Hunt were present as guests of the Chapter.

Minutes: The minutes of the meeting of February 26th and March 18th, 1915, were read and approved.

On request of the California Association of Electrical Contractors and Dealers, a meeting had been held with a committee from the Electrical Association for the purpose of arranging ways and means of standardizing electrical specifications. No conclusion was reached at the meeting, but further meetings are in prospect.

Mr. Faville is in receipt of a letter from the State Engineer advising the Chapter that an amendment to the present Engineering Law was presented to the committee of Ways and Means of the Legislature authorizing action to be taken toward holding architectural competitions for State work when deemed desirable by the Governor and State Board of Control. This Bill was introduced with the full consent of the State Department of Engineering, and, if it becomes a law, will permit architectural competitions for the State buildings in San Francisco and Sacramento.

Sub-Committee on Competitions: This Committee had nothing to report with the exception that the competitors for the new wing of the San Francisco Hospital had chosen Miss Julia Morgan and Charles S. Kaiser as Judges.

Sub-Committee on Public Information: Nothing to report.

Legislative Committee: This Committee reported that the Law of 1872 had passed in the Senate and had passed out of the Assembly Committee with the recommendation that it pass. All indications are that this bill wil lbecome a law.

With regard to Tenement House Legislation introduced at the instance of the Housing and Immigration Committee of California, it was stated that all bills had been withdrawn with the exception of that giving power to the Commission to enforce sanitary conditions after local authorities had failed in this duty and some minor changes in the Tenement House Act.

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A new Hotel and Lodging House Law would no doubt be passed similar in scope to the Tenement House Law.

Regarding flats and dwellings, it was agreed that there would be no State law, providing the city of San Francisco would enact the necessary legislation.

It was stated by the chair that with the co-operation of the Southern California Chapter, many letters and telegrams had been sent to influence the passage of the bill making the State Highway between Tahoe and Placerville 300 feet wide in order to save from destruction many noble trees bordering on the road, which is a part of the transcontinental Lincoln Highway. Favorable action on this bill was anticipated.

Senate Bill No. 1031, amending the act to regulate the Practice of Architecture had passed in the Senate and was under consideration by the Judiciary Committee of the Assembly.

The Birdsall bill providing for a State Art Commission had not been reported out of committee.

After some discussion it was stated by Mr. Morgan and Mr. Krempel that several bills brought to the attention of the Southern California Chapter by Mr. Cheney and advocated by him, had been endorsed in spirit, but that there was no endorsement of the actual provisions of the same.

Mr. Mathews gave a history of the various attempts made to provide legislation for an art or architectural commission for the State, and discussed the provisions of the art commission bill advocated by Mr. Cheney.

It was the sense of this committee that the bill as drawn is impractical.

Communications: From Burt L. Fenner, Secretary A. I. A., with reference to nominations to Fellowship; from E. C. Kemper, Executive Secretary A. I. A., relative to the distribution of Circulars of Advice, Architectural Competitions and Competition Programs among the architects; from the Chamber of Commerce relative to obstruction of streets; from Cal. Association of Electrical Contractors requesting a committee from this Chapter to meet with a committee from their organization; from August G. Headman, Secretary-Treasurer of the Architectural League of the Pacific Coast regarding scholarship fund; from E. C. Kemper regarding acceptance of Mr. Schulze's resignation; from W. G. Holford, Secretary Oregon Chapter, extending invitation to visiting members of San Francisco Chapter; from Panama-Pacific International Exposition Company regarding "Nine Years After Event;" from American Federation of Arts enclosing program of sixth annual convention; from George S. McCallum enclosing copy of Senate Bill No. 1031 relative to the act regulating the practice of architecture; from Tobias Bearwald, Chairman of the Exhibition Committee of the Architectural League of the Pacific Coast regarding exhibit of the Club, Metropolitan Exhibit, and also an offer of space in the Year Book of the Architectural Club.

Unfinished Business: There was no unfinished business.

New Business: It was duly moved, seconded and carried, that all communications be referred to the Board of Directors with power to act on same in their discretion.

A general discussion followed as to the matter of the Architectural Exhibit and also the Metropolitan Exhibit. No conclusions were reached.

The following resolution was offered by Mr. Faville and duly seconded and carried:

WHEREAS, His Excellency, Governor Hiram W. Johnson of the State of California has caused to be decorated by a series of mural paintings the rotunda of the State Capitol at Sacramento, and

WHEREAS, The San Francisco Chapter of the American Institute of Architects wishes to express their high appreciation of the spirit by which he was prompted and their extreme satisfaction in the execution of same; therefore, be it

*Resolved*, That the San Francisco Chapter of the American Institute of Architects extend to his Excellency Governor Hiram W. Johnson, its sincere and hearty approval of his course in this matter and trust that this example will establish a precedent whereby our public buildings may be fittingly decorated.

The Secretary was directed to transmit a copy of these resolutions to the Governor.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 10 o'clock.

Subject to approval.

Secretary.

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## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Minutes of the Eighty-Third Meeting of Members, Regular Meeting: The eighty-third meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, on Tuesday, April 13, 1915.

The following members were present: A. L. Acker, J. J. Backus, A. M. Edelman, Robt. Farquhar, R. C. Farrell, L. J. Gill, L. J. Gill, Chas. Gordon, Homer W. Glidden, J. W. Krause, A. C. Martin, S. B. Marston, S. T. Norton, G. F. Skilling, August Wackerbarth, A. R. Walker.

As guests of the Chapter were present: Mr. L. H. Hibbard, a local architect; W. E. Prine, of the *Southwest Contractor*, and John Bowler, of the *Builder and Contractor*.

The minutes of the eighty-second meeting were read and approved.

For the Board of Directors, the Acting Secretary reported that two meetings had been held, one upon March 30th, at which meeting letter ballots for Fellowship nomination gave Mr. John P. Krempel the largest vote and his name had therefore been forwarded to the *Octagon* as this Chapter's recommendation for Fellowship. At the same meeting Mr. Louis J. Gill had been declared elected to regular membership in the Chapter, following the opening of letter ballots. The second meeting was held by the Board on April 2nd.

For the Committee on Membership, Mr. J. W. Krause reported progress with several desirable new names.

For the Committee on Entertainment, Mr. A. M. Edelman volunteered to give the Chapter a talk at the next meeting on the subject of his trip through Egypt.

For the Permanent Committee on Legislation, report was made that the amendment to the State Architectural Practice Law, and the repeal of the law of 1872 had passed the Senate and were now before the House.

For the Committee on Contracts and Specifications, Mr. S. Tilden Norton reported that progress was being made on the matter of uniform electrical specifications and a standardized list of electrical materials and appliances.

Communications were next read, as follows:

From the Architectural League of the Pacific Coast, advising this Chapter of a convention to be held in San Francisco in the month of June, and inviting the co-operation of local architects in making this a success.

From Simon J. Lubin, President of the State Immigration and Housing Commission, thanking this Chapter for its endorsement of the legislative measures affecting the work of this Commission.

From E. C. Kemper, Executive Secretary of the American Institute of Architects, relative to the adoption of the Institute's Canons of Ethics by the Southern California Chapter. A communication was also received from Burt L. Fenner, Secretary of the American Institute of Architects, bearing on the same subject. On motion made by A. M. Edelman, seconded by J. J. Backus, and duly carried, the adoption of the Institute's Canons of Ethics was deferred until the next Institute meeting, and the Secretary was instructed to advise all Chapter members that this matter would be acted upon at the next meeting.

Under the head of unfinished business, the only matter claiming the Chapter's attention was the above-mentioned adoption of the Canons of Ethics, which through motion made as above stated, was deferred until the next meeting.

Under the head of new business, motion was made by A. R. Walker, duly seconded and carried, that the President appoint a committee to frame the proper resolutions on the death of W. S. Eames, a Past President of the American Institute of Architects, and an honorary member in the Southern California Chapter. Mr. A. C. Martin appointed as this committee, Mr. A. F. Rosenheim and Mr. Octavius Morgan.

Upon motion properly made and duly carried, the Secretary was requested to call to the attention of the Chapter's Committee on City Planning, certain civic development work, such as the Fifth Street Tunnel and the proposed competition for the development of the Normal School hill, in order that the Committee and the Chapter might become more familiar with and assist other organizations in this work.

Following, Mr. Louis J. Gill and Mr. R. C. Farrell, recently elected members, were called upon for a few remarks.

(Signed) FERNAND PARMENTIER, Secretary.

By A. R. WALKER, Acting Secretary.

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## WASHINGTON STATE CHAPTER, A. I. A.

The regular April meeting of the Chapter was held April 7, 1915, at Northold Inn, preceded by dinner, at which sixteen members were present.

It was moved that W. M. Somervell get the consent of the subscribers to the A. L. P. C. entertainment fund, in which there is an unexpended balance of $50, to the transfer of that amount toward the A. L. P. C. scholarship fund, and arrange for the raising of the balance of the $150 pledged for that purpose.

Paul D. Richardson was unanimously elected a junior member of the chapter.

The report of Edgar Blair, architect for the School Board, showing that the cost of the work for the past year on aproximately $700,000 worth of work had been 2.9 per cent, was read. Also the report of Daniel R. Huntington, City Architect, showing that the saving to the city on approximately $400,000 worth of work during a

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period of two years and five months, based on a 6 per cent rate, had been $5,800 during that time. This matter had been previously incorrectly reported in the architectural press. The thanks of the Chapter was voted for the two reports.

The question of the Chapter's attitude toward creating a permanent position of City Architect was referred to the Legislative Committee, to report at a later meeting.

Discussion was held relative to changing the outlines of the present building districts, tending toward allowing a cheaper class of buildings in certain districts. Arguments both for and against any change were presented.

A committee was instructed to draft proper resolutions on the death of Emil de Neuf, a former member of the Chapter, and of Chas. G. Badgley, a member of the Chapter.

ARTHUR L. LOVELESS, *Secretary.*

♣ ♣ ♣

### OREGON CHAPTER, A. I. A.

There was no meeting of the Oregon Chapter in April. The May minutes will be published as usual.

♣ ♣ ♣

Statement of the ownership, management, circulation, etc., required by the act of August 24, 1912, of The Pacific Coast Architect, published monthly at San Francisco, Cal., for April 1st, 1915.

Name of Editor—J. A. Drummond, San Francisco, Cal.; Managing Editor—None; Business Manager—J. A. Drummond, San Francisco, Cal.; Publisher—J. A. Drummond, San Francisco, Cal.

Owners (If a corporation, give its name and the names and addresses of stockholders holding 1 per cent or more of total amount of stock. If not a corporation, give names and addresses of individual owners): J. A. Drummond, 725 Chronicle Building, San Francisco, Cal.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities (If there are none, so state): None.

(Signed) J. A. DRUMMOND, Publisher.

Sworn to and subscribed before me this twenty-seventh day of March, 1915. (Seal) ANNA B. DESSAU.

Notary Public in and for the County of Los Angeles, State of California.

(My commission expires April 10, 1915.)

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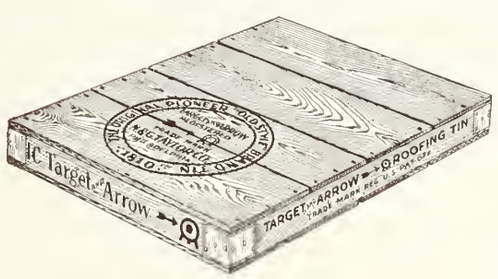


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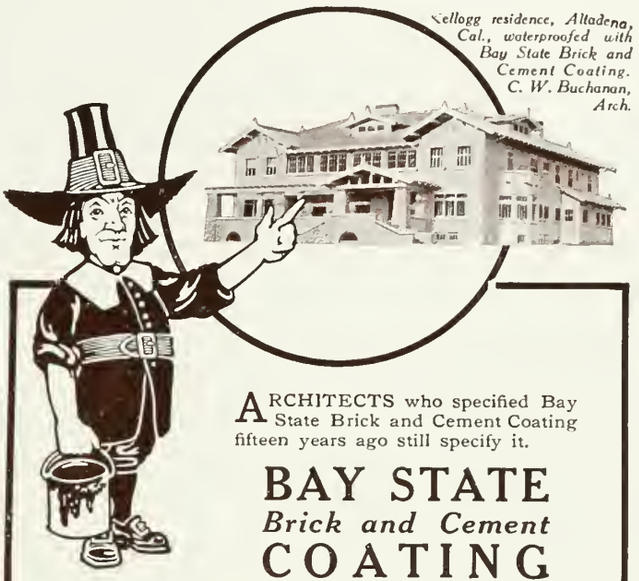

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